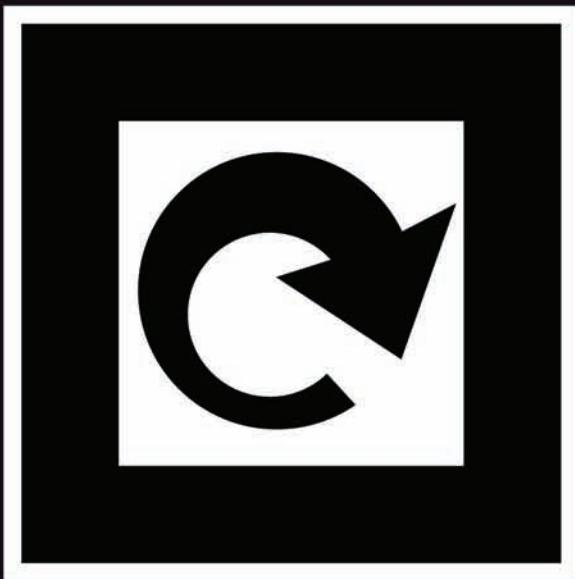


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## AGENCIES OF THE YEAR

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**ON THE COVER** Strategy wanted to mark our 20th annual Agency of the Year competition with something special. Augmented reality technology has served early adopters in Canadian marketing like Molson and Nissan well, but no Canadian magazine had pulled off an AR cover. Toronto-based Secret Location's eye-popping creation also made possible three covers for the price of one, celebrating not only this year's winning ad agency but also the Media Agency of the Year (and Media Director of the Year) and our B!G Awards winner. Kudos to James Milward and his team for pulling it off. Now get yourself in front of a webcam, because you've never seen *strategy* like this.



## Year of the squirrel

2009 has been the year of "revolutions" rocking the marketing world. There's the "End of Consumerism as We Know It," which was all the rage mid-recession, and the digital, specifically social revolution that has dominated as recession talk dwindled, as well as the "We'll Never Return to Pre-Recessionary Ways," brought on by budget cut-driven rethinking of everything and the more permanent changes – like consolidation of partners – that it wrought.

If that wasn't enough to process, there's an array of evolutionary forces changing the marketing remit. One is faster responses to opportunities (think Banff's deployment of Crasher Squirrel), another is continued heightened CSR, from embracing the green movement to being sensitive to conspicuous consumption concerns, and increasingly, there's more tech-centric communications plans.

And just to make it fun, they all need to co-exist.

At the end of the day/year the goal is still relevant marketing – having a clear objective and single-mindedly delivering on that amid all the bright and shiny new toys and tactics. This isn't easy in an ADD environment that cries out for constant innovation and marketing "firsts" to get attention. The trick is marrying the buzz fervour with a focus on tying innovation back to results.

No wonder brands see a huge advantage in establishing one-to-one relationships. For instance, at AToMiC, our recent event on the intersection of advertising creativity, technology and media, Adidas Canada president Steve Ralph announced miCoach, a device that keeps its athlete consumers close to the brand.

When there's no room for nice-to-haves, the testing of new marcom methods is riskier, yet more necessary. "No one's waiting for the next ad," says Lorraine Hughes, president of Media Agency of the Year Silver winner OMD (see p. 55). "You have to find a way to deliver a higher level of relevance and engagement to consumers to even get on their radar."

So the challenge this year has been bravely going where no brands have gone before. And as we know from working on our AR cover this issue, it's hard to be confident about results when you don't even know what you don't know.

In this year's B!G, Agency of the Year and Media Agency of the Year winners, you'll find many examples of marketers and their partners taking leaps into the never-been-done-before void and landing neatly with brand intact and goals realized.

One of our B!G winners, Nissan and Capital C, was the first to attempt a social media-only car launch. Another, Ogilvy and Hellmann's, launched a viral mini-doc on the disturbing paucity of locally grown food – without mentioning the brand once. This gutsy effort seems poised for another "Real Beauty"-style movement. Our Gold winner, Frito-Lay and Juniper Park, pulled off a logically challenging national retail program that was geo-customized for local markets.

Our AOY winners did their fair share of deploying new tools in smart ways. Gold winner DDB's "Locals Know" campaign tapped social media and UGC to create a useful resource with great long-term growth and exponential engagement potential. In an advertising first, our Bronze winner Zig deployed an ultrasonic sound cannon for Scream TV and scared up the desired reaction.

On the MAOY front, the majority of the work submitted from agencies for the shortlisting stage was rife with media firsts and new uses of technology. Those that were both inventive and strategic in their choices, such as Media Experts' point-of-print work for Kodak, made it through to the top four. Our Gold winner, SMG, seems hell-bent on pulling off feats that have never been done before, like Swiffering words off newspaper pages and adding muddy paw prints to editorial spreads, but keeps its thinking within the strategy box.

For inspiration, check out the winning cases and see how the top on-strategy work effectively crashed through the squirrelly freneticism to deliver the goods.

Cheers, mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

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## Backwards and forwards

By the time you read this, we'll have just celebrated our 20th annual Agency/Media Agency of the Year competition at the Berkeley Church in Toronto. If you weren't able to join us, know that this year's nominees produced some terrific work in the arenas of creativity and planning – and in a difficult year, no less – reminding us what makes a great campaign great. (See for yourself at [aoy.strategymag.com](http://aoy.strategymag.com).)

So what's considered important in this era of shift and change? Last month at AToMiC, Derrick de Kerckhove of the McLuhan Program in Culture and Technology at U of T described the internet as "a limbic system" – a kind of glue that binds together all the pieces of a campaign. It was one of many ideas presented that got the audience thinking about how best to use digital technology in advertising.

That being said, it makes me wonder if there's so much focus being placed on the novelty of digital and measurement that we're losing sight of the creative itself. More and more, the focus of web advertising seems to be on positioning and optimization. What's missing – and this is something that was recently confirmed in a survey by Dynamic Logic – is effective creative.

Sure, the link between creativity and effective advertising is no revelation (and the study itself wouldn't be possible without online measurement), but the survey results remind us that awesome advertising is not the sole result of technology, targeting, planning, method of delivery or creative. It's all of the above. So a big congrats to this year's winners and nominees for combining these elements to successfully navigate this landscape of uncertainty and change.

On a closing note, I should tell you that we're doing an anti-AToMiC and turning back the clock in our next issue. That's right, *strategy* is turning 20, a notable milestone that we'll mark by fondly reminiscing about advertising and marketing of yore. So to all our readers and supporters: a big thanks for helping us remain a vibrant voice in the industry.

Laas Turnbull, executive VP, Brunico Communications  
Publisher, *strategy, Media in Canada, stimulant*  
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## UPCOMING SUPPLEMENTS

December 2009/January 2010

### Marketing to Women

February 2010

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## Strategy Turns 20!

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## GREEN WORKS SPOKES UP

BY KATIE BAILEY

HGTV leading lady Sarah Richardson is the first official Canadian spokesperson for the Clorox Green Works line of environmentally friendly cleaning products.

Richardson's new spokes-status kicked off last month with a direct mail and print campaign in female-focused magazines such as *Today's Parent*, *Style at Home* and *Canadian Living*.

The partnership announcement ties in with the launch of Green Works laundry detergent, which Richardson promotes in the creative.

"We're really excited to have Sarah on board," says Tim Pellerin, VP marketing, Clorox. "We're committed to continue to educate Canadians on how they can effectively and affordably use natural cleaners, and Sarah felt like a natural fit for us to do that, in both her lifestyle and her ability to communicate to Canadians en masse."

Richardson will be fulfilling her new role with PR efforts, in-store appearances and, in the future, a greater media presence likely involving more mass media and discrete content integration on TV, adds Pellerin.

Creative was led by DDB with support from Sarah Richardson Design Inc. Media was handled by OMD. [www.cloroxgreenworks.com](http://www.cloroxgreenworks.com)

# HONDA DRIVES CIVIC NATION MIX-OFF

BY GARINE TCHOLAKIAN

Honda is rallying people around a Civic Nation mix-off to re-energize the brand with its more youthful tuner demo.

Leveraging the "United We Drive" effort it launched four years ago, the latest program invites Civic fans to create an "Anthem for the Nation" on a soundtrack mixer using samples crafted by Toronto-based hip hop celeb Saukrates.

"The Civic tuner culture is very much into music," says Ravi Dindayal, director,

interactive at Toronto-based Grip, which developed the campaign. "You pimp your ride by adding speakers to your car, for example. This is another derivative of that culture."

The campaign includes TV, online, radio and OOH in a youth/music-centric media plan from Toronto's PHD designed to drive 18- to 34-year-olds to [Civication.ca](http://Civication.ca). There, users can create a 30-second track in categories such as electronica, hip hop or electro pop.

The anthem with most votes wins the prize: airing for two weeks as the intro to DJ Starting from Scratch's show on the Traffic Flow Mixshow on Flow 93.5, which Dindayal says is big enough to create strong incentive via its diverse fan base. About 250 songs had been created at press time, and the site has received over 30,000 unique hits.

Grip has also created a piece of player code, available on the microsite, which enables users to plug their tracks via blogs, Facebook, MySpace or Twitter.

A second phase to the campaign introduced broader music loops and styles last month for a chance to win cross-internet exposure: top voted tracks are played on flash banners streaming from the Honda microsite.

A recently green-lit third phase will feature a larger social community-based site and will culminate in the creation of a full Civic Nation anthem.

"Civic owners are high creators of content," says Dindayal, "and I think it's going to eventually become expected for the brand to be involved and have conversations. We're taking baby steps to become part of the conversation."

# CADBURY'S DAIRY MILK DECODES BROW LANGUAGE

Cadbury capitalized on the success of its quirky global "Eyebrows" campaign in October with a puzzle-centric Canadian print program called "Eyebrow Language."

Targeting the younger end of the adult demographic, creative played on the "Eyebrows" TV spot, in which two kids with crazy eyebrows pose for a photo. "Eyebrow Language," made exclusively for the Canadian market, featured brows in different shapes that readers could translate into letters and words. Once solved, the messages either offered a chance to win a prize or participate in a stunt executed at a specific time and location. One decoded newspaper ad invited readers to a sidewalk at College Park in Toronto, where they were to twirl, clap and



Toronto and Vancouver, and included daily commuter newspapers, a billboard at Yonge-Dundas Square in Toronto, transit ads in both cities and an online banner buy.

"We wanted to make sure this had high impact with the consumer," says Nina Purewal, brand manager, Cadbury Dairy Milk. "It's really all about high engagement."

The campaign also took over the Dairy Milk website, which opened to a secret eyebrow message and decoder overlay. The site also included extra phrases to decode and a ringtone of the "Eyebrows" song. [www.dairymilk.ca](http://www.dairymilk.ca) **KB**

# PEEK FREANS GETS ROMANTIC

BY MELITA KUBURAS



In a partnership with Toronto-based publishing company Harlequin, Kraft's Peek Freans Lifestyle Selections is indulging women by driving them to an online contest where they can download a new novel, write their own e-novella or enter to win a romantic vacation to Montana, Prague or Hawaii.

On the Peek Freans website women can download *Montana Royalty* by B.J. Daniels in "boss-friendly" format – the novel is written in bullet form in PowerPoint. In the real world, women in Toronto were approached by a handsome prince or sheriff, handing out samples of the latest vanilla bean latte flavour. And about 400,000 door hangers that looked like Harlequin novels were distributed across Canada, encouraging women to visit the site and enter the contest.

"We're making it fun because they're still cookies – they're better-for-you cookies, but it still needs to feel like a treat," says Vanessa Grekov, senior product manager, Kraft. Harlequin approached Kraft because they have a similar target – women aged 25 to 55, Grekov explains. The campaign was developed by Draftfcb and MacLaren Momentum of Toronto.

**"we're trying to keep the conversation going about what's wrong"**

# Brilliant!

BY JONATHAN PAUL



## WIND MOBILE BLOWS ITS HORN WITH VIRAL VIDS

Wireless upstart Wind Mobile, the newest entrant into Canada's national mobile phone market, is gaining some online buzz before its imminent launch care of three recently-released viral videos.

"These were done to till the soil," says Chris Robbins, chief commercial officer at Wind Mobile. "Before we launch, we're trying to keep the conversation going about what's wrong with the current market, the current competition and what's happening in wireless."

Developed by creative AOR, Toronto-based Clean Sheet Communications, the ads depict fees being applied to everyday situations where it would be preposterous to do so. One video, for example, features a toll booth that charges pedestrians to use a sidewalk. The viral spots, found on YouTube and Wind's website, were designed to highlight the issues Canadians have with the current state of wireless service in Canada based on their feedback on [WirelessSoapbox.com](http://WirelessSoapbox.com) and [Windmobile.ca](http://Windmobile.ca).

Wind plans to launch during the Christmas season in Toronto and Calgary. Promotional activities surrounding the brand's official intro will include a significant investment in digital, accounting for 25% of the total media buy. The remainder will be focused in traditional channels, primarily OOH, cinema and print.

Wind recently announced the addition of five new agency partners: Toronto-based AmoebaCorp is responsible for the brand's visual identity; Halifax-based Breakhouse has been enlisted to design retail POS; Narrative Advocacy in Toronto is taking care of PR; Trapeze Media in Toronto is looking after [Windmobile.ca](http://Windmobile.ca) and all things digital; and Starcom MediaVest is handling media buys.

# WATER COOLER ASKING CANADIANS

The industry has spoken, and the Agency of the Year winner has been selected (see p. 15). And while all the creative submitted was, well, creative, we wanted to know which campaign really stood out in the hearts and minds of Canadians. We chose a few national campaigns and asked the harshest critics – the people – to vote for their favourite. So which campaign wins People's Choice?

## Which ad campaign is your favourite?

Reitman's "Haute Couture Zero"	<b>25.5%</b>
Ikea's Kitchen/Bedroom/Storage ads	<b>23.7%</b>
Canadian Tire's "For Days Like Today"	<b>22.8%</b>
Future Shop's "Tech Club"	<b>4.5%</b>
I'm not familiar with these campaigns	<b>23.5%</b>

This poll of 1,000 Canadians was conducted by the AskingCanadians™ ([www.askingcanadians.com](http://www.askingcanadians.com)) online panel from Oct. 9 to 12 2009. AskingCanadians™ is owned and operated by Delvinia Data Collection. [www.delvinia.com](http://www.delvinia.com)



# HARPERCOLLINS OPENS EYES AND EARS

HarperCollins set out to reconnect Toronto subway travellers to the experience of storytelling through the written word with a campaign that harnessed the power of sound to promote notable titles.



This *I Met the Walrus* ad was a popular one – it was stolen after a week.

Ads for four titles were up in subways last month: *The Book of Negroes* by Lawrence Hill, *Next* by Michael Crichton, *The Raw Shark Texts* by Steven Hall and *I Met the Walrus* by Jerry Levitan.

"The great thing about this campaign is that it's measurable," says Cory Beatty, marketing manager, digital advertising and promotion at HarperCollins. "We can look specifically at which titles have been plugged into and which titles have then seen a resulting sale." **JP**

# INDIGO FIGHTS ILLITERACY WITH SQUIRREL POWER

BY EMILY WEXLER

Indigo's Love of Reading Foundation is getting a boost from the adorable yet skittish Scaredy Squirrel, the star of the internationally renowned book series by Mélanie Watt published by Corus Entertainment's Kids Can Press.

Starting this month, a Scaredy box set will be sold in Indigo, Chapters and Coles stores, with proceeds benefiting the organization. The set includes a book and plush puppet, and its box doubles as a puppet theatre.

The partnership is a first for Love of Reading, according to director Jennifer Gay. "We've always had some select fundraising items [but] this will be the first time it's branded with a character," she says, noting that Scaredy's tendency to overcome obstacles makes him the perfect literacy ambassador.

A 60-second Love of Reading PSA is running on Corus station YTV, and will be modified to a 30-second holiday-timed push for the Scaredy box set in December. Banner ads on Treehousetv.com, in-store signage and Indigo's Holiday Gift Guides will support the effort. Creative was a collaboration between the in-house teams at Indigo, Kids Can and Corus.

Lisa Lyons, president of Kids Can Press, says the partnership makes sense for the expanding Scaredy brand, which has a merchandise line and a television show currently in the works. "We hope we can have a considerable impact with respect to the cause," she says.

The Love of Reading Foundation commits \$1.5 million annually to high-needs elementary schools to rebuild libraries and buy books and resources. So far, \$7.5 million has been given to 70 schools across the country.

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## Bio

**Born:** Vancouver, B.C., Feb. 6, 1963

**Family:** wife and 11-year-old daughter

**Hobbies:** watching sports on TV (especially hockey and soccer), keeping physically active and spending time with family

**Education:** bachelor of business administration from Simon Fraser University

**Career:** His first job out of university was a five-year stint with accounting firm KPMG, after which he joined the Vancouver Canucks, first as CFO and then as COO. He joined VANOC in August 2004

Centre: the Torch Relay was tested before it officially kicked off on Oct. 22. Opposite page, top: Olympic mascots Sumi, Quatchi and Miga star in a VANOC ad. Opposite page, below: the Olympic emblem, the Ilanaaq, is a contemporary interpretation of the inukshuk, an Inuit guidepost.

# THE ROAD TO 2010

Dave Cobb takes on the Olympian task of selling the greatest amateur sports competition in the world

BY EMILY WEXLER

Dave Cobb doesn't have a typical marketing background. He spent a good portion of his career on the financial side, getting into the sports world through a CFO position with the Vancouver Canucks. It was there that he got his first taste of marketing, which he was responsible for after a job shift to COO. But, he says, his financial background has proved perfect for handling his current role of EVP and deputy CEO of the Vancouver Organizing Committee for the 2010 Olympic and Paralympic Winter Games (VANOC), in charge of revenue, marketing and communications.

VANOC was formed after Vancouver won its bid to the International Olympic Committee (IOC) to be the host of the 2010 Games back in July 2003. A year after the bid was won,

broadcaster CTV – forced Cobb to take a different approach.

"You have to convince people that you're going to provide value for what you're asking in return," he says, "[I took] a fresh look at how marketing and sales had typically been done and modified it a little to try and take it beyond just meeting the marketing objectives of companies, and expand it to any business objective they may have."

This meant researching potential sponsors and determining what objectives the Olympics could help them achieve – everything from rewarding employees to building brand recognition. "We would meet with companies four, five, six times before we even got close to talking about money," says Cobb.



Cobb came on board, and thinking about the scope of his duties is enough to make one's head spin. With an overall budget of \$170.4 million, he's not only in charge of marketing to consumers, but raising sponsorship revenue – a goal that was originally set at \$454 million, which has been adjusted several times, with about \$760 million raised to date.

Cobb says that when you consider the average professional sports team has to raise \$15 to 20 million a year, the Olympic goal seems massive. That combined with the fact that they have few traditional media assets to sell – there's no advertising inside Olympic venues, so no arena signage, rink boards, etc., and television ads are sold through Olympic

He gives the example of sponsor Teck Cominco, the Vancouver-based mining company providing the gold, silver and bronze for the Olympic medals, which were unveiled last month. "They're not going to sell more gold or any other metal because of the Olympic Games," he says. "[It's about] value alignment – they want their people to associate with the values of excellence and discipline and everything the athletes have to do to get the medal hung around their neck. Every Teck employee will be part of that experience."

The Olympics have nine worldwide sponsors, such as McDonald's, Visa, GE and Coca-Cola, which have global rights and which became automatic Vancouver 2010 sponsors when the

Games came to Canada. There are also six national sponsors – Bell, Hudson's Bay Co., RBC, GM, Petro-Canada and Rona – as well as over 40 other supporters and suppliers spanning an array of industries, from Nortel to Nike.

Cobb heads up a marketing and client services team of 20 account managers who work with sponsors and will sometimes take a hands-on approach, assisting the less sophisticated marketing organizations in developing their programs and creative if needed. While the larger sponsors like Coke or Bell will include and update VANOC on their plans, those companies tend to take the lead on their initiatives, Cobb explains. Overall, everything the sponsors create with an Olympic theme must go through the VANOC marketing department as part of an approval process.

One way that sponsors are gaining exposure is through the Olympic Torch Relay. It began on Oct. 22 with the lighting of the flame in Olympia, Greece. After a one-week trip to Athens, it was flown to Victoria, B.C. on Oct. 30. On board for the relay through over 1,000 communities are two presenting sponsors, Coca-Cola and RBC. For the past several months, both sponsors have been engaged in integrated campaigns to promote the relay and encourage people to sign up as torchbearers on their respective websites – iCoke.ca and Carrythetorch.com. The sponsors will also be present at nearly 200 community relay celebrations featuring local personalities and entertainers.

Cobb says that the benefit for these sponsors is to be relevant to consumers “and to do it in a way that’s not a hard sell of product, but rather just share experiences with the communities that these companies do business in.”

While sponsors are a huge part of Cobb’s remit, he also oversees marketing to

### 1. What's your fave Olympic event?

I look most forward to Canada playing Russia in the gold medal hockey final.

### 2. What was the best piece of advice you ever received?

Whenever you do a deal, you need to think of the worst that could happen. If you can live with the worst, then you do it. You have to take risks to be successful.

### 3. What's your favourite destination outside of Canada?

London, England. My wife is from there and combining that with the soccer, I love going there.



consumers – after all, someone has to buy those tickets and merchandise (besides the marketing and client services team, there is also a sales team and a ticketing team). While VANOC has major deal to advertise with a consortium that includes Canwest newspapers, the *Globe and Mail*, *La Presse* in Quebec and CTV (VANOC created the “With Glowing Hearts” TSA, while the “I Believe” campaign is the network’s), the organization generally spends very little on other advertising, says Cobb. “We get huge value out of earned media,” he explains. “We’re fortunate that there’s a lot of interest in our product. Sometimes it’s not all positive, but if we want to get a message out, it’s quite easy.”

VANOC is also very active online. The communications team develops and executes social media plans that include Facebook, Twitter and VANOC’s own YouTube channel. There are also over 200,000 people subscribed to receive updates through Vancouver2010.com, which is full of info on all things Olympic. “Our website is a huge driver of our communications,” says Cobb. “It will likely be the busiest website in the world during the period of the Games.”

On the merchandise side, a 20,000 sq. ft. Olympic superstore launched last month in downtown Vancouver that holds everything Games-related, including the HBC-designed Team Canada uniforms. (Merchandise is also sold at HBC locations as well as in over 1,600 other stores across Canada.)

Vancouver-based Hyphen Communications has worked with VANOC since the bid, when they developed a cohesive brand identity and creative materials. Hyphen has continued to work with the committee, along with Montreal-based Bleublancrouge and the now-defunct Toronto-based Downtown Partners, which worked with VANOC until December 2008.

David Martin, president of Hyphen, says the key to running a smooth Olympic ship has been about tying everything to a clear brand essence, one that started with three words that became an internal slogan: celebrate the possible.

“For someone who supposedly doesn’t have [a branding] background, [Cobb] is an amazingly insightful person and was one of the core people responsible for taking the principles of brand essence and putting it through all elements of the organization,” says Martin. “They embraced it on every level, from how they hired people to how they would evaluate a job performance to venue development. It really became a part of their core DNA.”

Cobb says that his biggest challenge has been hitting revenue targets and keeping a balanced budget. It’s a challenge that has seen highs and lows. After buying up \$40 million worth of billboards around B.C. for its sponsors, by July VANOC was left with \$12 million in unsold space. However at press time, that number was down to \$7 million, with Cobb noting a renewed urgency for companies looking to get involved. While VANOC is considering all applications for the space, its priority remains selling to sponsors and partners.

Ticket sales have been a notable success. Despite the fact that they didn’t go on sale until after the recession hit, requests for the first sales phase last fall were about four and a half times the value of tickets available (phase two sold 150,000 tickets and the remainder



will be sold this fall), and Cobb says that there was \$100 million in ticket orders for the men’s gold medal hockey game, despite the fact that only a fraction could be filled – a testament to Canadian interest in these home-based Games.

“If the Winter Games can’t succeed in Canada, then the whole Olympic movement has a problem,” Cobb says. “I think we were able to open companies and individuals’ eyes up that when [the Olympics] come, you need to find a way to benefit from it and take advantage of an opportunity that doesn’t come along very often.” ■

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we were proudly recognized by



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Next year, we're hoping to include

strategy  
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OF THE YEAR™

Congratulations to this year's winners and finalists.



# aoy 2009

## the tough get going

BY CAREY TOANE



Let's be frank: 2009 was a doozy, in more ways than one. The year that easy forgot also marks the 20th annual Agency of the Year competition, and the agencies who rose to the top in this toughest of years are worth celebrating. "The work we judged was created and launched within one of the most challenging economic periods we may ever face," said jury member and Grand & Toy VP marketing Kevin Edwards. "The many brilliant executions could stand alone regardless of the economy – however considering our collective experience this past year, they are even more remarkable."

Of course, we can't all be Frank – and while each of the dozen agencies invited to the shortlist this year has created outstanding work, there was a clear winner. (Follow the instructions on the cover and the answer'll pop out at you.) "The agencies that fared best were the ones who squared up to the demands of the strategy and squeezed every drop from the creative idea. This thoroughness is a key virtue of an excellent agency," said judge and Ignyte founder Ian Mirlin.

Who squared up and squeezed best? Turn the page.

## DDB RULES THE ROOST

BY CAREY TOANE



### THE FACTS

**Offices:** Vancouver, Toronto, Montreal, Edmonton, Victoria

**Staff:** 289

**New hires:** ADs Lisa Chen-Wing and Colin Hart; Josh Fehr, CD, Tribal DDB; Tony Johnstone, SVP director of strategic planning; Andrew McCartney, managing director, Tribal DDB; Tony Miller, ECD, Anderson DDB Health & Lifestyle; Eric Weaver, account director/digital strategist, Tribal DDB; Justin Young, managing director, Radar DDB

**New business:** Manulife Investments, Canadian Cancer Society (national office and Ontario division), New Brunswick Department of Tourism and Parks, Plan Canada, Shoppers Drug Mart, TransLink, Servus Credit Union, Sport B.C., Vancouver Convention Centre

Above: DDB submitted this group portrait, indicating that the power of their agency lies in a fur-wearing madam and a rooster with a penchant for oversized gold chains.

**F**rank Palmer and company have done it again. After a brief stopover at Bronze last year, DDB Canada is AOV champion once more, thanks to a solid performance across the board with five campaigns that showcase the agency's undeniable bench strength spanning categories and media.

It was a rough year for DDB Canada's parent company Omnicom, and DDB Canada lost staff in Toronto and Vancouver, contributing to a drop of 36 since this time last year. Long-time CCO Alan Russell departed the Vancouver office in January, with no plans to replace him; award-winning creatives Dean Lee and Cosmo Campbell were subsequently appointed co-CDs.

But despite the upheaval, the agency's creative standard held fast. DDB scored some big wins this year, from Karacters Design Group's Bronze Design Lion at Cannes for Silver Hills Bakery to Tribal's Best in Show Campaign win at the Bessies for B.C. Dairy Foundation's "Must Drink More Milk."

The Milk work was a clear favourite with AOV judges this year, who called it "sticky" and "completely unexpected." For B.C. Dairy Foundation director of communication and market development Liz Gurszky, who was initially attracted to DDB's youth expertise in the form of its KidThink unit eight years ago, the recession was an opportunity to supplement consumers' desire for comfort foods like milk with creative that spoke to the target. "It allows us more freedom and flexibility to air our ads more often, take advantage of that opportunity to have better rates and to do something a little bit different and new again," she says.

Also bucking the recession trend, the agency's tourism category clientele, well represented by the Canadian Tourism Commission (CTC), is growing, with the addition of the New Brunswick Department of Tourism and Parks this year, in partnership with Revolution Strategies.

Palmer himself is not one to sit still, even in a storm, and the past 12 months have been marked by a series of strategic promotions and hires to strengthen the agency's social media, digital and planning departments. Planning capabilities were beefed up with the addition of two strategic vets: Toronto-based SVP director of strategic planning Tony Johnstone, who previously managed the integrated planning practice at Grey Advertising in Toronto, and Eric Weaver, who is now account director digital strategist in Vancouver.

To answer the increasing demand for social programs, DDB expanded its Radar unit this spring, moving Vancouver manager Yvonne van Dinther eastward to Toronto in April, where she is now spearheading that office with strategic planner Steve Wright. Van Dinther was replaced in Vancouver by Justin Young, who came over from Rethink. The agency's comfort in this burgeoning area is evidenced through nimble feats such as last month's coup, when Radar seized the opportunity to put the "Crasher Squirrel" viral phenomenon to good use for Banff Tourism.

Also in the digital sphere, Tribal DDB spearheaded the UGC-based "Locals Know" campaign for the CTC (see p. 20) under the leadership of managing directors Amber Bezhler in Vancouver and Andrew McCartney in Toronto, both of whom joined in the second half of last year from Blast Radius in an effort to re-energize the department and keep pace with digital growth.

One thing B.C. Dairy's Gurszky says cemented her relationship with DDB over the years, and paved the way to a brave and groundbreaking collaboration, is the access she has to all levels of staff, from Palmer down. "For me as a marketer being involved in the process and being in touch with the people that are creating the process helps to bring that trust up. So once you're involved and included, that really does minimize that risk."

# THE LOOKING GLASS FOUNDATION OFFERS A GLIMPSE



LOOKING GLASS

WHO WE ARE SUMMER CAMP VIDEO HELPFUL LINKS NEWS/EVENTS CONTACT



**E**ating disorders are more prevalent than most people realize, with more than 300,000 sufferers in B.C. alone. Public care only covers extreme cases, and many are forced to battle this illness in isolation without proper treatment.

To compound the problem, research showed that most people fail to realize that eating disorders are mental illnesses, instead labelling them as self-inflicted behaviour, a phase or a "rich girl" disease. The Vancouver-based Looking Glass Foundation set out to create a private treatment facility for sufferers, and to break down the stigma.

The foundation had to connect with mothers, teachers, coaches and friends – the biggest influencers in the fundraising drive, who could also potentially help sufferers directly. By bringing to life the haunting reality and distorted perceptions of those afflicted, the goal was to prove that this was far from a lifestyle choice.

To articulate the message, DDB developed a campaign around the fact that "Not every suicide note looks like a suicide note."

The TV ads showed women in situations that eventually revealed clues to an eating disorder. In one spot, a girl marks her height on a wall, and then does the same for her shrinking waist. OOH featured blown-up food items tagged with "actual size to someone with anorexia," while ambient pieces – a toothbrush, a spool of thread, a hairbrush – were tagged with real-life confessions from sufferers and scattered around the Lower Mainland to be discovered by passersby, directing them to [Lookingglassbc.com](http://Lookingglassbc.com). Radio executions highlighted the similarities between eating disorders and other serious illnesses. Online, banners allowing users to adjust the weight of a woman using a scale were rigged, leaving an emaciated woman next to the tagline, "Nobody can control an eating disorder."

Based on the strength of the creative idea, the British Columbia Association of Broadcasters awarded Looking Glass \$1 million in gifted media. Since the campaign broke, the foundation has raised over \$250,000 to purchase property to open a world-class treatment facility. Calls to the helpline have increased over 200% and site traffic has increased by 77%. Looking Glass is now considering purchasing media themselves to build on the momentum generated by the BCAB award.



## B.C. DAIRY FOUNDATION GETS TOUGH

**S**addled with strong associations to moms, vitamins and cows, milk is unfortunately on the wrong end of the "cool" spectrum for youngsters. In order to grow volume with teens and young adults, the Burnaby, B.C.-based B.C. Dairy Foundation needed to find a way to make milk more meaningful to them and make it socially acceptable to drink with friends.

Immersive research in high schools and teens' homes revealed that this group was well-versed in the health benefits of milk. And because teens felt invincible, focusing on health would likely be ineffective. So instead, DDB tapped into their inherently competitive nature. Whether getting into college or participating in sports, the line between success and failure is slim, and the slightest advantage can make a world of difference. The agency decided to drive the point home by showing the performance consequences of not drinking enough milk in an offbeat, teen-relevant way, and "Must Drink More Milk" was born.

A pool of 14 stop-motion animated films launched simultaneously across broadcast, cinema and online. Each eclectic execution highlighted a particular competitive moment in the lives of various quirky characters, from chubby Russian dolls and amorous playing cards to back alley puppets and a talking mousetrap. In every scenario, the beat-down victim lamented that he or she "must drink more milk," which might have changed the outcome. Each film ended with a signature graphic, designed by a snowboard artist.

Online, the films lived at [Mustdrinkmoremilk.com](http://Mustdrinkmoremilk.com) and inspired a user-generated YouTube film contest. And in the real world, strength challenges like bungee races and resistance rowing in urban centres and schools helped to bring the proposition to life.

B.C. Dairy Foundation analysis concluded sales increased 10 times per dollar spent, relative to competitive beverages. Nielsen sales data showed a 3% growth in milk volume in B.C. – or about seven million litres per year – corresponding to the campaign timing. All this in an exceptionally mature product category. And as for engaging the teen target, winning teams at the 2009 Provincial High School Basketball Championships chanted "must drink more milk" to the opposition.



"Must Drink More Milk" is strangely sticky, awesome in scope and fabulously produced.

– AOY judge Robin Heisey, CCO, Draftfcb

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PRESENTING OUR  16<sup>TH</sup> ANNUAL

# AGENCY OF THE YEAR LIST IN WHICH NOBODY WAS JUDGED.

JUST ADMIRE.

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BEST (AND WE MEAN BEST) PORT-A-POTTY PARTY-PARTAAY:  
SPY

BEST HIRING SPREE DURING A RECESSION:  
CLEAN SHEET AFTER WINNING THE GLOBALIVE ACCOUNT

BEST "BETTER LATE THAN NEVER" POLICY THAT NEEDS TO BE ADOPTED BY ALL SHOWS:  
THE ONE SHOW'S "NO SCAM ADS" POLICY

BEST PROOF THAT MILK DOES AN AGENCY GOOD:  
DDB'S MULTIPLE AWARD WINNING CAMPAIGNS FOR THE BC DAIRY FOUNDATION

MOST POLITICALLY INCORRECT RESPONSE TO A POLITICALLY INCORRECT CAMPAIGN:  
MR. SUB FIRES BOS

BEST MISCOMMUNICATION IN THE COMMUNICATIONS INDUSTRY:  
SIMULTANEOUS "COUCH" CAMPAIGNS FROM ROGERS AND BELL

BEST, BIGGEST, BLOODIEST BATTLE OF THE BUCKS:  
LESSARD VS. DUFFAR

BEST BRAVE EXPORT:  
ELSPETH LYNN TO LONDON

BEST NON-AWARD SHOW THAT SHOWED HOW TO DO AN AWARDS SHOW BETTER:  
NABS "IDOL" GALA

BEST 360° IDEA PERSON IN A BIG MEDIA SHOP:  
SUNITH LOBO, MBS



LOWE ROCHE

---



**M**ost Canadian holidaymakers perceive their country as familiar ground, lacking the excitement of foreign destinations. Taking a vacation in Canada meant staying at home, regardless of the actual distance travelled.

## CANADIAN TOURISM COMMISSION TAPS LOCAL EXPERTISE

Canada

Where is this?

Discover the Canada you don't know for less.  
Introducing the Explore Canada Pass from Air Canada.  
To find out more visit [localsknow.ca](http://localsknow.ca)

LOCALS  
KNOW.ca  
Get great Canadian travel deals!

AIR CANADA

And huge marketing efforts for international destinations were drawing them away. Case in point: in 2008, Canadian domestic travellers – the country's largest tourism market – accounted for \$59 billion of total tourism spending. But in the same year, Canadians took 27 million trips outside the country, causing a record domestic travel deficit of \$12.6 billion.

To sell the Canadian stay-cation, the Vancouver-based Canadian Tourism Commission needed to inspire people to seek out new and exotic experiences in their own backyards. DDB thought the best people to convince them of the undiscovered world-class travel experiences at home would be other Canadians, because after all, "Locals Know."

To get the conversation started, print ads ran from coast to coast featuring places in Canada that did not seem like Canada at all – sand dunes, a volcano, tropical-blue waters – accompanied by a question: where is this? On TV, nine 15-second spots used user-generated content: a man surfing river rapids, a zip-trekker rushing through the tree tops, a boat tour passing a collapsing iceberg. All ads drove to [Localsknow.ca](http://Localsknow.ca) or [Secretdici.ca](http://Secretdici.ca).

Besides revealing the locations from the TV and print ads (Saskatchewan, anyone?), the website invited visitors to share their local knowledge by adding their favourite unknown Canadian travel spots. People could share stories, leave comments and add new photos, which in turn created further buzz about the destinations themselves. A live Twitter feed also allowed visitors to follow the adventures of two fellow Canadians as they travelled across the country.

Before the campaign reached the halfway mark, *Forbes* magazine named "Locals Know" one of its top 10 travel campaigns in the world. The website has attracted over 450,000 visitors and generated over 2.2 million page views, blasting past industry averages. An interim conversion study conducted four weeks after launch revealed 22% of respondents claimed to have booked or already taken a trip in Canada since seeing the ads. Another 3% of Canadians said they would switch from a foreign trip to a Canadian destination for their holiday.



## Congratulations to all who made it into the fold

The Globe and Mail salutes those who have achieved the elusive blend of art and discipline that prompt great ideas to take flight. We are proud to support your collective efforts as the presenting sponsor of Strategy's Agency of the Year awards program.



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## CAPITAL ONE GOES TO HELL

**D**ominated by the Big Five banks and supplemented with an additional 17 issuers, the Canadian rewards card market is cluttered to say the least. Consumers are inundated with a bewildering array of options and discouraged by hidden surprises at redemption.

For the national launch of its No Hassle Rewards card, Toronto-based Capital One had to win over the cynical, distrustful consumer. Instead of trying to seduce with idyllic portrayals of the benefits of point accumulation, DDB developed a campaign to face consumer skepticism head on, confronting hassles at the time of redemption in a very visceral and confident manner.

The creative played off the idea that it would be a cold day in hell before anyone offered a rewards card like this one, enlisting the unlikeliest of corporate pitchmen: the Prince of Darkness himself.

The campaign began with three humorous 30-second TV commercials. In "Hell Freezes," the devil wakes up in bed, shivering and surrounded by snow. He soon learns the cause of this serious temperature shift – the Capital One card, with no surprises at redemption. Holding a sharp metal object, he deadpans, "There goes poker night."

The TV was supported by transit posters and billboards with images of the devil in scarf and mittens, shovelling snow and pushing a snowblower. A series of banners drove directly to the No Hassle Rewards website, with its new, "frozen" look. A direct response component in the form of hell's own newspaper, "The Daily Burn," ran articles explaining Capital One's role in the meteorological miracle. The weekly weather forecast? Freezing.

Thanks to the campaign, Capital One saw awareness for the No Hassle Rewards card rise from 23% to 45%, more than double the objective. Consideration for the card among those who were aware also surpassed the targeted 5% increase, rising from 28% pre-campaign to 36% post.





Canadian Police Chase



Canadian Police Chase

## MIDAS CANADA CUTS TO THE CHASE



Canadian Police Chase



Is your car ready for winter?



Take the drama out of winter driving. **MIDAS**

**A**uto service is a tough sell at the best of times. During a recession, car owners postpone all but the most critical repairs, even if it means risking another winter on near-bald tires or ignoring an overdue oil change.

While competitors attempted to scare drivers into their shops, Markham, ON.-based Midas Canada needed a different approach. The campaign had to demonstrate that consumers weren't so much buying a set of tires as the assurance that they would get where they needed to go on a bad winter day.

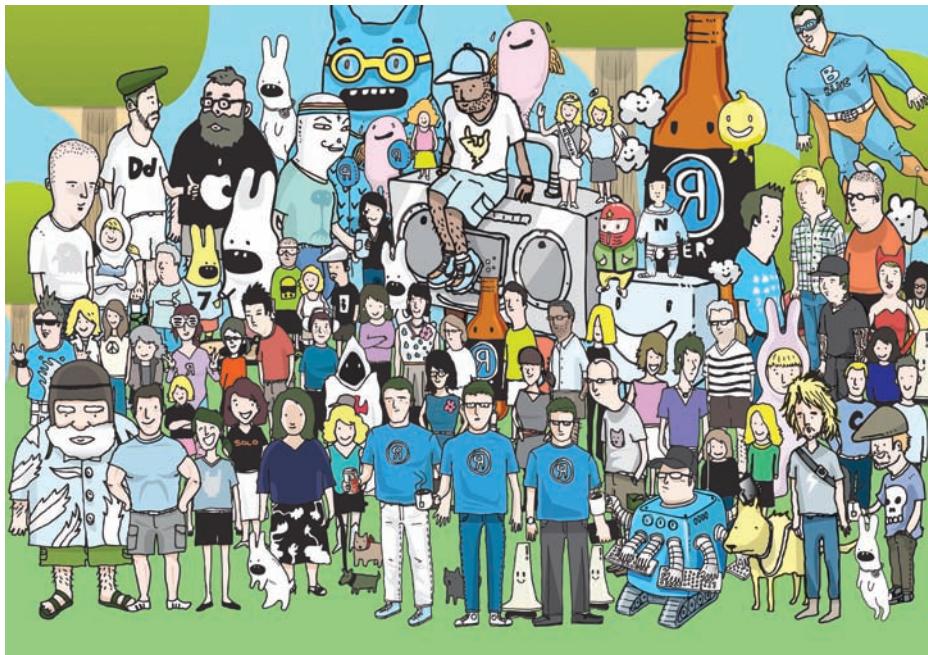
After a decade of importing U.S. creative, the first original Canadian television effort also marked the first time Midas had promoted its expert tire service nationally. Without the budget luxury of brand creative, this retail-driven campaign needed to generate talk value to give it a broader trans-media presence than the media plan afforded.

The answer? A distinctly Canadian car chase featuring a police cruiser in very, very low-speed pursuit of its suspects. Through TV news-style footage including the prototypical helicopter shot, both vehicles spin their bald tires helplessly in the slush and ice before everybody finally gets out to push. Supported with radio, DM and on-site POP, all elements drove to a compelling offer of a free winter maintenance package with the purchase of four tires.

"Chase" remained one of YouTube Canada's most viewed films throughout the fall and winter of 2008 with over two million views. It also popped up on police and emergency service forums, thanks to the funny factor. As a result, the phones started ringing at Midas dealerships across the country. Midas' tire service revenue grew by 50% over the previous year, and saved Q4 for the brand in a simply horrific category retail environment. If dealers hadn't run out of tires, it could have been even higher.

## RETHINK THRIVES WITH THE LITTLE GUY

BY CAREY TOANE



### THE FACTS

**Office:** Vancouver

**Staff:** 60

**New hires:** Matt Gomes, team leader, interactive; Allison Abernethy, account manager; David Giovando, writer; Natee Likit, art director

**New business:** Peer 1 Web Hosting, AG Hair Cosmetics, Dose.ca, Alberta Libraries, 2K Sports, BC Hydrogen Highway, Palladin Security

**R**ethink loves an underdog. If you don't believe that, a flip through their Silver-winning cases over the next few pages will convince you: from long-time clients like Coast Capital Savings to new North American accounts like webhosters Peer 1 and gamers 2K Sports to eco-friendly rabble rousers like the Dogwood Initiative, there's no shortage of take-'em-on brands in the Vancouver indie agency's AOY portfolio this year.

"They really thrive working with the little guy, doing what they can to position them to take on the Goliaths," says Surrey, B.C.-based Coast Capital Savings VP marketing Lawrie Ferguson, who has worked with co-CDs Chris Staples and Ian Grais and their partner Tom Shepansky and co. since the B.C. credit union was formed in 2003. (Richmond Savings, one of the three smaller FIs that merged to form CCS, followed Grais and Staples from Palmer Jarvis DDB when they split to set up their own shop in 1999.)

Rethink can be seen as a bit of an underdog itself: a relatively small, nimble player that consistently dominates Canadian award shows with work that makes national household names out of local B.C. brands like Playland and Science World. Case in point: the agency won AOY Silver in 2005 and Gold in 2006. Despite their successes, Staples, Grais and Shepansky are content to keep their "kitchen" in Vancouver, close to their roster of mainly regional clients.

Rethink's work for the credit union has stood out in the FI category – known for its conservative standards – and this year's satirical attack on the

Big Five Canadian banks, "I Love Fees," was no exception (see p. 26). "Our brand is about taking some risks, about poking fun at ourselves," says Ferguson. "Rethink is part and parcel of that; they come in with risky stuff."

The standout work is the result of a collaborative relationship with a total lack of ego, says Ferguson, and this open approach also applies within the agency, as campaigns are vetted through a peer review process. "We believe that advertising is a team sport, and that all opinions have value," Grais told *strategy* in February, when Rethink swept the annual Creative Report Card award rankings – again. "We'll show ideas in rough form to people in all departments – and even take our scribbles out onto the street."

While the shop lost some of its top talent this year – eight months after copywriter Jono Holmes moved east to Taxi in Toronto last summer, star team Rob Sweetman and Bryan Collins took co-CD titles at Cossette West in February – it's held steady at around 60 staffers as it beefs up its digital, design and production departments. Rob Tarry was promoted to group creative director. Art directors Chad Kabigting and Nicolas Quintal are now ACDs, as are AD/designer Brian Musgrove and copywriter Bob Simpson. Design group CD Jeff Harrison joins the executive team as the agency's fifth junior partner.

And they put their money where their mouth is with the Rethink Rebate, which ties up to 5% of the agency's fee to sales targets or other metrics – they claim to have more money tied up in rebates at any given time than they pay in rent in a year. "They're very frugal, driving the value back into the relationship as opposed to into affectations of an agency," says Ferguson. (Think Astro Turf and Ikea furniture vs. hardwood and closed door offices.)

Yet they still find time for pro-bono work like the jury favourite "No Tankers Loonie Project" for the Victoria-based Dogwood Initiative (see p. 28). AOY judge Kevin Edwards, Grand & Toy VP marketing, said the sticker project was his favourite campaign of the year, calling it "a brilliantly simple execution that was both provocative and thought-provoking." It also earned the conservation non-profit a Cease and Desist order from the Canadian Mint for allegedly defacing currency (the decals in fact peel off).

Dogwood communications director Charles Campbell says the Rethink project – the second they've done together, with another in the works this fall – inspired his organization to take more creative risks. "They have a really creative attitude which I think their structure and independence allows," he says. "They seem to bat above their weight [with respect to] creative projects."

**Odds of winning  
Lotto 6/49  
1 in 13.9 million**

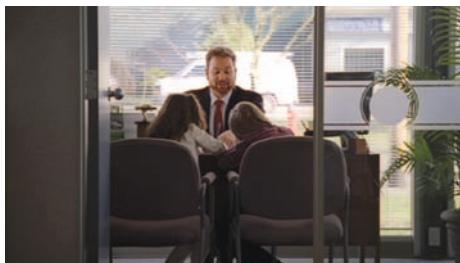
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Congratulations to both  
**TBWA\ VANCOUVER & DDB<sup>°</sup>**  
on being shortlisted for  
Strategy Magazine's 2009 Agency of the Year

**From your friends at BCLC**



## MR. LUBE TAKES NO APPOINTMENTS



**W**hile Delta, B.C.-based Mr. Lube has more locations and customers than any other quick lube provider in the country, the category overall was underdeveloped in Canada. Over the years, car dealerships have done a great job of implying that changing your oil anywhere else would void your warranty. While Mr. Lube had made headway with consumers in establishing itself as a credible, professional alternative to dealers, the convenience message still needed reinforcement.

Rethink found a chink in the dealers' armour: research showed that consumers hated the hassle of taking their car to a dealer, where appointments often needed to be booked weeks in advance. In contrast, Mr. Lube never requires an appointment, and most customers are in and out in 30 minutes.

The "No Appointment Necessary" campaign built on last year's anti-dealer messaging, moving to the service desk, where customers encountered the joys of trying to make an impromptu appointment. Each TV spot contrasted this with the convenience offered by Mr. Lube, closing with the question, "Ready for a change?"

Rethink hammered away at the message to reach the male-skewed audience in all mediums. Print, OOH, DM and online borrowed imagery from dealer service manuals, which often help drive business to local franchisees. Finally, a new loyalty program, the Mr. Lube Club, was created to help keep customers after they defected.

Initial results show the campaign has been a success. Mr. Lube leads the quick lube category in unaided awareness nationally with top-of-mind recognition from customers. The Mr. Lube Club is off to a good start, with over 400,000 sign-ups in less than a year, and approximately 30% of customer visits resulting in membership.

The franchisee community has also embraced the campaign. A competitor launched a radio spot directly taking on Mr. Lube over the spring months. The BCAMA took notice, naming Mr. Lube Marketer of the Year.

## COAST CAPITAL SAVINGS LOVES FEES



"I love the sarcasm!  
Humour can be so cutting.  
Great stuff."

— AOV judge Brian Hickling, CD, Colour

**S**urrey, B.C.-based Coast Capital Savings, Canada's second-largest credit union, had promoted its no-fees account since 2005, at that time the first of its kind in Canada. During those years, over 100,000 new accounts were opened. But research showed that this approach was starting to have diminishing returns. CCS needed to reframe the problem to encourage dissatisfied bank customers to switch.

Focus group research showed that even though most people say they hate banking fees, they're often resigned to paying them. To jolt bank customers out of their complacency, Rethink created "I Love Fees." Taking visual inspiration from cheesy stock photography, the campaign created a ridiculous world where a couple could describe paying bank fees as their "special time" together.

TV kicked off the campaign with a series of ads that parodied typical bank customer testimonials, with people talking about how much they actually love banking fees. The closer pointed out that "Nobody really likes paying fees. So stop paying them with the Free Chequing, Free Debit and More Account."

Print, OOH and online banners drove to ilovefees.ca, where users could calculate the fees they were paying and see the grand total paid by all Canadians, order merchandise and upload "I Love Fees" videos. There was also a link to the main CCS website, where Rethink created special content including an interactive greeter.

On the street, a media stunt featured a giant, six-feet-high greeting card where customers could write a personal "congratulations" note to the big banks for charging them so many fees.

Account activations were strong after only 22 weeks in market. CCS has had its best year ever for brand linkage in print – a whopping 62%. And after eight weeks in market, prompted recall of the TV campaign sat at a healthy 44%.

## 2K SPORTS MAKES A SIMPLER PLAY



**A**s a challenger brand in the sports gaming market, Novato, CA.-based 2K Sports' NHL 2K series was getting slammed against the boards by competitor EA Sports' NHL titles.

Seen in the past as clumsy and over-complicated, the latest version of 2K's hockey game was developed to rectify these issues, with new, easier controls and streamlined game play.

Rethink knew they couldn't treat the North American launch of *NHL 2K9* as business as usual. They wanted to avoid the formulaic approach to videogame advertising, which meant a trailer relying largely on graphics. The graphics had never been the issue with the 2K game; the interface was the problem. Just looking at the game graphics, it was impossible to tell that the game had been fundamentally changed.

Rethink focused on communicating the simplicity and fun of the player experience to casual, "pick up and play" gamers between 18 and 34 who wanted to learn a new game quickly, and play with friends who may be completely unfamiliar with the game. The creative took a self-deprecating look at complicated hockey games, including the previous version of *NHL 2K*, with TV spots showing a gamer tattooing gameplay combinations on his arm, before finding out there's an easier alternative.

Posters and print ads in U.S. and Canadian gaming and sports publications used the same basic idea, with the headline, "Playing shouldn't be this hard."

Ironically, reviews of the new game said 2K had made the game too simple, sacrificing rich game play for ease of use. Gamers, however, seemed oblivious to the reviews and flocked to the new title, especially on the Wii platform. Sales to date for the game are over 240,000 units, well ahead of projections.

## Pencils down... it's time to celebrate!



Congratulations on your nomination for top creative agency

Your Family at **Kellogg's\***



## THE DOGWOOD INITIATIVE **FOLLOW THE MONEY**

**T**he Dogwood Initiative is a Victoria-based organization opposed to oil tanker traffic along British Columbia's northern coast. After a 38-year federal government moratorium, a proposal for an oil pipeline threatened to bring hundreds of oil tankers to the area.

Polls showed the majority of Canadians were unaware that the government was considering the proposal, and had never heard of the Dogwood Initiative. To make this cause a national issue, Rethink built a grassroots campaign to drive Canadians to Notankers.ca to learn more and sign a petition aimed at the government.

With absolutely no media budget, Rethink created a brand new medium using something that passes through every Canadian's hands each day: the loonie coin. When placed over the coin, the removable cling-vinyl decals made the iconic loon and the water surrounding it appear to be covered in black oil.

To get started, Rethink sent decals to Dogwood's mailing list. Supporters ordered "party kits" of 100 decals in return for a suggested donation. Later, people could use the Loonie Tracker Map to input locations where they had spotted loonies and watch their coins spread across the country.

Media coverage was crucial in spreading the word. Rethink sent decaled loonies to outlets coast to coast. A second wave of media resulted when the Royal Canadian Mint issued a Cease and Desist order, and Dogwood refused to comply. The Mint promised to respond with a letter stating their intentions, but nothing has been issued to date.

The campaign exceeded all expectations. For a budget of just \$10,000, Dogwood received an estimated \$1.5 million in media coverage. Traffic to Notankers.ca increased by over 4,000%. So far, over 30,000 petition signatures have been collected. The story captured the attention of every media outlet in the country, with over 500 separate stories.

Hundreds of thousands of coins are still in circulation, and money is being raised to bring the number up to one million. This ongoing campaign is poised to lead to a legislated tanker traffic ban that will protect the coast forever.



"What a very simple, brilliant way to get your issue noticed and talked about: use an iconic piece of everyday Canadian life."

— AOY judge David Baldwin,  
principal, Baldwin&.

## PEER 1 SPEAKS GEEK

**O**ne of North America's leading web-hosting companies, Vancouver-based Peer 1 had to reach a fairly niche audience – IT and tech managers that make decisions about the type of web hosting services their business would use. It also had to make the most of a David-sized marketing budget in the shadow of a Goliathian competitor, the Texas-based Rackspace.

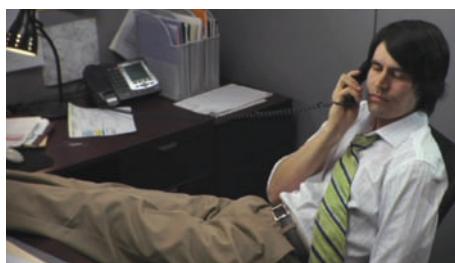
Rethink helped the little guy use his size to his advantage, focusing on small companies with big ambitions – the kind of companies that wanted to be the next YouTube. Talking with IT managers at these companies, it became clear that service was important, but scalability was even more crucial. Many tech companies run into problems when they grow too fast – their web hosting companies often can't keep up. This leads to crashes, which makes IT managers look bad.

One more thing became apparent: the IT guys invariably had twisted senses of humour. They were proud to call themselves "geeks," and were big fans of irony and black comedy.

Rethink combined both insights into "Cursors," a campaign to show what happens when you choose a hosting company that can't keep up with you. In the ads, IT managers are literally inundated with countless cursor icons as their companies grow, asking "Is your business ready for a million hits?"

Aware that most IT people tossed typical DM and stand-alone banner ads were also largely ineffective, the agency created a series of three long-format videos showing different companies being inundated with growth. The spots were placed by VideoEgg on sites frequented by IT managers. Each embedded video included a link to the website, where managers could fill out a quick RFP from Peer 1. Online banners ran on industry sites and drove to Peer 1's website, where upon arrival cursors filled up the landing page as quickly as a million hits would.

Results were very positive. Through the VideoEgg online campaign, over 70,000 viewers engaged with the "Cursors" creative, and the videos were viewed over 8,500 times on YouTube. Just under 2,000 viewers clicked through to the microsite. Of those, 251 immediately requested quotes for web-hosting services.





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CANADIAN  
MARKETING  
ASSOCIATION

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## ZIG IDEAS, ZIG CHANGES



BY CAREY TOANE

### THE FACTS

**Locations:** Toronto, Chicago

**Staff:** 115

**New hires:** Jason Hill, Michael Murray, Briony Wilson, Andrew Cloutier, Neil Blewett, Gail Dhruv

**New business:** Axe (digital), Burt's Bees, CosmoTV, Elysian Hotels, Environmental Defense, Just for Laughs, Playboy Enterprises, Tribune Media Group (ChicagoNow.com, WGN, RedEye), Torys law firm, Toys "R" Us, Viva

**Z**ig positions itself as media-neutral, as per its motto "ideas in their most powerful form," and this year's creative delivers on that promise. The five campaigns that landed the agency back in the AOY top three give a sense of what it's been up to over the past year: work for Molson, Upper Canada College, Ikea, Corus and CFRB earned the agency an AOY Bronze this year, its best showing since it took home Silver in 2004.

If you paid a visit to Zig's Toronto office last winter, you'd have seen the surefire signs of expansion: renovations. The agency – 10 years old this year – expanded onto a fourth floor of its Richmond Street West home to accommodate the 60 extra staffers absorbed from the merger with fellow MDC company ACLC in June '08. Former ACLC CEO Esmé Carroll is now Zig co-chair with CEO Andy Macaulay. Shelley Brown, former MD/director of strategic planning, was promoted to president last month.

And just as the Toronto renovations wrapped up, Zig moved its Chicago office (founded in 2006) to new digs on the Magnificent Mile, where the dozen or so employees have settled in to work with clients including Mars, Microsoft, Playboy and National Geographic Channel. The offices also share clients like Toshiba.

As the agency worked to blend two cultures, one of Zig's co-founders, art director Elspeth Lynn, the long-time creative partner of Lorraine Tao, left the agency last November. The team had made a name for itself and the fledgling agency in the early '00s putting canny insights into women to work for brands such as Special K and Fruit of the Loom.

This talent for nailing the target every time got the attention of marketers such as Corus Entertainment (YTV was one of Zig's first clients), which was looking to amp up female viewership for then-newly acquired W Network. "We like to push the envelope and take risks [in our advertising]," says Susan Schaefer, VP marketing, TV, Corus Entertainment, who adds that the agency "also respect that we are driven by business results."

Tao has found a new partner in AD Briony Wilson, a hire from DDB Dallas, and the agency has grown its relationship with Corus to include AOR remits for the off-air advertising of two more women's specialties, Cosmo and Viva, as well as Dusk (formerly Scream TV) and CMT.

The agency also lured multiple Cannes Lions-winning creative team Michael Murray and Jason Hill from Taxi to work on Ikea and Astral Media Radio.

On the digital front, ACLC's interactive unit Push is now supporting what Macaulay predicted last winter would be a 20% increase in digital business over 2009 – starting with Unilever's Axe brand.

Also putting the agency on the cutting edge of media innovation is X, a new connection planning venture jointly owned by Zig and former Cossette SVP/media director Cathy Collier. Announced in May, the agency affiliate maps the consumer decision-making process to find the critical moments that influence brand choice and determine the right type of brand interaction, whether it's a message, an experience or both, for each identified moment.

Zig has also consistently been strong in TV and radio – which Macaulay affectionately refers to as "the death valley of creativity" – bringing home international hardware for clients like Ikea, which has localized Zig creative in countries like Israel and Italy. This year's humorous "Dubbed Husband" campaign for Ikea's kitchens business (see p. 32) was a hit with judges like Draftfcb CCO Robin Heisey, who admired the campaign's use of "insight to engage and entertainment to reward involvement. It also had one of the best pieces of film of the year."

## SCREAM TV GOES SUPERNATURAL



**T**here is no substitute for experience, particularly in the world of thrills. Telling people about the hit U.S. show *Supernatural*, new to Scream TV, wasn't enough. To truly understand how thrilling it was, people needed to experience the suspenseful and shocking content first hand.

Toronto-based Corus Entertainment picked up the new show as part of its strategy to reach a goal of increasing Scream TV (now renamed Dusk) subscriptions by 45%. But the network had a shoestring marketing budget. Zig had to unleash something that would gain momentum without the benefit of a lot of paid media behind it.

This meant a completely new communication medium that could get inside people's heads. In an advertising first, Zig employed an ultrasonic sound cannon that uses special frequencies to directly target someone in a crowd so only that individual can hear it. Unsuspecting people walking through the sound beam heard spooky growls, whispers and laughter, scaring them out of their wits – until the ruse was exposed. The fright was backed up with guerrilla signage and an accompanying street team, who congratulated the victims on their first supernatural experience.

Buzz spread across video sharing sites, blogs and fan sites. Immediately following the stunt, there was a 30% subscription increase. And thousands of people across Toronto got to directly experience a *Supernatural* thrill before they even tuned into the show.

“Marketers are always looking for ways to connect with their consumer, and figuring out how to deliver the benefit of thrills first and then leveraging your consumer – not to mention on a minimal budget – is very clever.”

– **AOY judge Kristen Morrow, national marketing manager, Labatt Bud Light**

## MOLSON CANADIAN CRACKS THE CODE



**T**he Canadian beer category has changed dramatically over the last decade, with value beers and super premiums polarizing the market. As a result, high-volume mainstream players like Toronto-based Molson Coors Canada's Canadian brand have been squeezed into a perceptual no man's land between "cheapest" and "best." Compounding the issue was a meandering brand positioning that left consumers wondering what the brand stood for.

Guys, not surprisingly, equate Molson Canadian with "Canadianness." When asked to describe the best part of the brand, they were unable to separate it from the best part of the country and the best part of themselves. They actually felt let down when Molson Canadian (and therefore Canadians) didn't stand for something.

Zig realized that the missing something should be the consumers themselves. Past efforts had successfully tapped into the national identity, so the key was not to avoid "Canadianness," but to find the sweet spot that held more emotional power than many brands can ever hope to wield, and connect the beer to national values.

It was Molson Canadian's job to stand up for the Canadian guy – to celebrate his values, his way of life and his perspective. "The Code" is an insightful celebration of the unwritten code by which guys live, dramatized in a multimedia, integrated campaign. The television spelled out the code from sippy cups to street hockey, while localized radio spots and print ads celebrated summer BBQ events and hockey season with a heartfelt ode to the Leafs.

As beer drinkers respond with enthusiasm, tracking results are the best they've been in over a decade.

## CFRB 1010 WANTS TO TALK



**T**oronto is a big city with big issues. But polite Torontonians prefer to ignore the city's underbelly rather than talk about it, let alone voice their opinions in a public forum like CFRB 1010 Talk Radio. And if they do want to discuss issues, they head to the web. Most non-listeners don't know how the issues of the day are dissected on CFRB and would never think to tune in. Zig's challenge was two-fold: resonate with current listeners and raise awareness amidst potential listeners – and talkers.

Zig wanted to inspire discussion that would take on a life of its own. The media had to be in-your-face enough to stop people in their tracks, draw crowds, drive word of mouth and force everyone – the person on the street, mainstream media, bloggers and social network junkies – to take note and get involved in the debate around CFRB.

So the agency turned the issues themselves into media: prostitutes held signs questioning the legalization of prostitution, beggars sat under posters pondering the ethics of panhandling, chalk body outlines appeared on streets questioning crime rates and smokers were called out for puffing away their healthcare benefits.

People talked, specifically young people, immediately pushing up CFRB's rating points by 1.9. Passionate callers ranged from the amused to the outraged, from first-timers to those who hadn't been inspired to pick up the phone in years. The resulting fervent debates examined the motivation behind the campaign and drove the message home.

The press also weighed in, resulting in over \$100,000 of free additional media and exposure to nearly four million people in the Greater Toronto Area. A talk radio station that had been perceived as outdated and irrelevant became the controversial talk of the town.

## IKEA CANADA'S KITCHEN FANTASY



**F**or Burlington, ON.-based Ikea Canada, selling kitchens was a global priority. The high average price point of kitchens made them a lucrative contributor to sales growth. But during the housing and home renovation peak of 2008, Ikea's main kitchen rival had achieved more than double Ikea's top-of-mind awareness as a "retailer of complete kitchens" through broad advertising and DM efforts.

To outsmart the competition, close the gap and increase kitchen sales, Zig connected Ikea's mission of "a better everyday life at home" to a new definition of the Canadian kitchen. For Canadians, kitchens are the centre of the home. But qualitative research revealed that this was getting lost in the business of renovation. People were becoming preoccupied by resale value, square-footage and stainless steel.

To help people realize that a better kitchen could mean a better life, Zig took the emotional high ground, shifting the focus to what really happens in the kitchen. This also allowed the agency to create the much-needed perceptual distance from the more functional "renovate/re-sell" space.

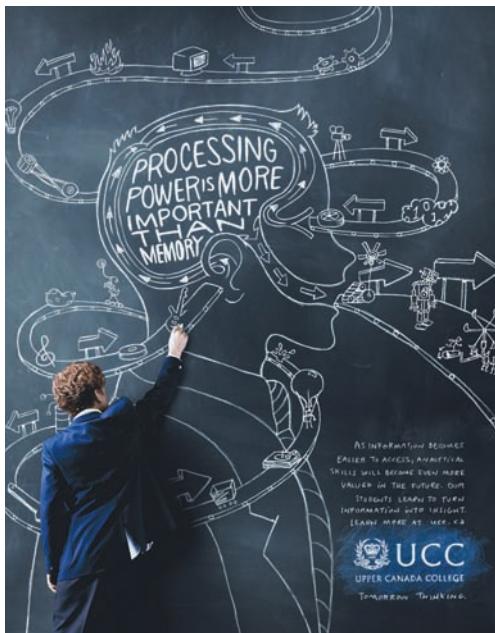
Zig developed an integrated campaign that shows what can happen when you improve the centre of the home. One TV spot, "Dubbed Husband," featured a man who storms into his new Ikea kitchen to vent about his day, while his wife imagines a more romantic soliloquy, with the tagline, "Everything seems better in an Ikea kitchen." Other elements included rich media banners and radio.

Results far exceeded expectations. Tracking showed an increase in awareness for Ikea kitchens. More importantly, sales of Ikea kitchens increased despite the recession.

**"So many campaigns today tell you what the product isn't, rather than what it is. This campaign turns that notion on its head and offers a surprising creative juxtaposition that is memorable, imaginative and perfectly positions the product without having to reveal all the details. Very nice."**

**– AOY judge Sonny Wong, president, Hamazaki Wong**

# UPPER CANADA COLLEGE'S TOMORROW THINKING



**O**nce the bastion of education for well-heeled young lads, Toronto's Upper Canada College (UCC) faced a two-pronged challenge: a decline in alumni participation and a lack of diversity in applicants. Zig's task was to make an old-school brand relevant in today's world.

Research revealed that each of UCC's two critical audiences – prospective parents and alumni – had its own tension to be resolved. Parents didn't perceive UCC as an innovative or nurturing school. For alumni, it was the sense that their connection to UCC made them seem self-interested and stodgy.

The common element was that both groups had an interest in the promise of the future: UCC students. For parents, their child is a "treasure chest waiting to be unlocked" while for alumni, "supporting the school is supporting an ingredient for the future," according to qualitative research. That led Zig to develop "Tomorrow Thinking," which made the brand promise clear: UCC believes in equipping boys for a changing future.

With the foundation in place, it was key for the brand to dramatize that promise in a way that differentiated it from the ubiquitous imagery of the category. The chalkboard – manned by real UCC students – provided the raw, exploratory and fluid canvas to do just that. Campaign elements included print, collateral material and guerrilla tactics.

Alumni involvement has risen again, with especially encouraging participation from younger alums. Fundraising goals have been met across the board, and interest in UCC's boarding program is attracting a more diverse cross-section of applicants.

**"Beautifully art directed. I wish I'd done it. Gives a good reason to pay thousands of dollars in tuition."**

**– AOY judge Brian Hickling, CD, Colour**

# Congratulations Lowe Roche

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## ROCHE BOXES THE COMPETITION

No stranger to Aoy accolades, Geoffrey Roche, Christina Yu & co. are back with a solid fourth-place showing, the best ranking for Lowe Roche since its Bronze win in 2006. (In a former incarnation as Geoffrey B. Roche and Partners, the agency took the Gold in 1993, and again in 1997 as Roche Macaulay.) The 50-strong agency welcomed new president Stephanie Nerlich over from BBDO this year, and picked up work from Miele, Heart & Stroke Foundation, RIM and Stella Artois.

## ALS SOCIETY SINGS FOR A CURE



**A**LS, also known as Lou Gehrig's disease, is a progressive and fatal neuromuscular disease that causes the degeneration of nerve cells in the brain and spinal cord that attacks 3,000 people each year. In 2008, awareness was very low in Canada, but the Toronto-based ALS Society was determined to put a face to the disease and get men and women between 30 and 60 thinking about ALS with their hearts, minds and wallets.

Lowe Roche wanted the audience to visualize the disease and empathize with those experiencing it. The sad reality of ALS is that it gradually causes your body to lose its ability to receive signals from the brain. The creative centered on this frightening fact.

Both television and radio emphasized the progressive nature of the disease. In the spot "Head and Shoulders," a man struggles through the various stages of ALS, gradually losing the use of his body parts. The iconic children's song "Head and Shoulders" powerfully replaces dialogue. Print focused on the everyday tasks ALS sufferers need help with: a boy putting on his dad's shoes, a woman helping her husband shave. In each ad, a broken maze-like illustration runs from the brain to a body part of each ALS patient – a stark demonstration of how even the most mundane tasks become complex challenges for those suffering from this disease.

The spot aired nationally and received extensive media coverage and publicity. Online donations to the ALS Society increased 74% with ALS attributing all the gains to the campaign. Lowe Roche received accolades from both those living with the disease and the people around them.

**"A serious message delivered with purpose – no other creative execution carried the emotional weight."**

**– Aoy judge Kevin Edwards, VP marketing, Grand & Toy**

## STELLA ARTOIS GETS CRAFTY



**A** beer with one of the highest image ratings in the specialty import category, Anheuser-Busch InBev's Belgium-based Stella Artois was under siege by wine and other sophisticated spirits – particularly during the critical Christmas season, when alcohol sales peak. Lowe Roche was asked to create a holiday-specific global campaign to help solidify share. It had to work in over 12 languages, while keeping true to the core brand idea that "perfection has its price."

The discovery process revealed that Stella Artois was originally brewed as a Christmas specialty beer. Lowe Roche crafted a campaign that celebrated this heritage.

Using the equity from an earlier outdoor campaign centering on intricate paper cut-outs, the agency produced a cinema/television spot celebrating a craftsman whose creations come to life in the dead of night to christen a glass of Stella Artois. Online, users could send a star to loved ones as an invitation to meet during the holidays. It echoed the look of the cinema and created a buzz on blogs and social networks around the world.

With very little media support, over 100,000 users visited the site during the Christmas period, spending over two minutes per visit. And over 50% of users sent the star greeting, generating even more traffic. The success of the campaign allowed Stella to reach its goal of solidifying their share through the critical holiday season.



## PURINA SCHOOLS PUPPY OWNERS

In recent years, competition in the pet food category has intensified, causing Purina Puppy Chow to slip from the leading position. This was a major concern for Mississauga, ON.-based Nestlé Purina Canada considering the puppy segment is the gateway to the more lucrative long-term adult dog segment. Lowe Roche set out to cement the brand's position as the puppy authority, ultimately increasing sales of Puppy Chow.

Research found that 40% of dogs are surrendered to shelters or abandoned due to the belief that they are "bad dogs." In most cases, lack of knowledge and appropriate training is the real culprit. Welcome to "Puppy School."

The agency built the ultimate puppy training portal, with an online workbook, step-by-step training videos, quizzes, downloadable lessons, checklists and training logs. To support the nervous demographic of first-time puppy owners, the site featured a live FAQ staffed by experts. And mobile access made puppy training easier in the backyard or the park.

Offline, an integrated campaign included print, a media tour starring Purina's puppy teacher and school bus stunts to generate interest.

"Puppy School" passed with flying colours: users have flocked to the site, sharing video content and ordering the free welcome kits. Puppy Chow shipments have increased 12%, and Purina's number one in the category once again.

**"This unique idea filled a void in the market and provides a valuable resource to new puppy owners."**

**— AOY judge Mike Collinson, director, marketing & product strategy, Mazda Canada**

## TORONTO ZOO MELTS THE ICE



With the recent return of the polar bear, the Toronto Zoo wanted to raise awareness of the crisis facing these colossal creatures – climate change. As the sea ice shrinks, so does their chance of survival.

Seeing is believing, so Lowe Roche knew if they could demonstrate this tragedy simply and with conviction, Canadians would take notice. The agency created massive, constantly melting installations that demonstrate the urgent need for action and support for the zoo's conservation efforts.

Placed in the heart of downtown, solid icebergs over ten feet tall appeared as if transported straight from the Arctic itself. Large imitation polar bears stood atop the icebergs. Made of over twenty huge blocks of ice and weighing nearly four tons, they slowly melted in Toronto's summer sun. As the icebergs melted, the position of the polar bears grew more and more precarious until the iceberg dramatically collapsed along with the bear itself. A sign reading "Polar Bears Can't Support Themselves," stood beside the fallen bears.

The buzz created around the city was huge. The people of Toronto embraced the installations in droves, sharing it on Facebook, Twitter and Flickr. The media made it their cause with features on CP24 and Breakfast Television. And the Toronto Zoo website received increased clickthrough for its conservation effort. All proof that polar bear conservation doesn't have to be conservative.

## AUDI CANADA STEPS OUT OF THE BOX



One of the last of the premium automakers to introduce a midsized SUV, it seemed 2009 would be a challenging year for Audi. January sales declined 32% versus 2008, and Mercedes-Benz was upping media spend for its midsized SUV by 29%.

As the most significant portion of Ajax, ON.-based Audi Canada's marketing spend in 2009, the Audi Q5 launch needed to not only sell the allocation of Q5 launch vehicles, but to increase interest in the brand among forty-something professionals.

Consumers were ready for a sleeker, smaller, more efficient SUV. To call attention to the old-fashioned style of competitors, the agency created a cardboard box as an icon to represent the entire category and juxtapose it with the sexy Q5.

Media had to be bold as well. Full-sized cardboard SUVs met the crowds at the Toronto International Car Show. A dominant billboard buy with newspaper and magazine followed with faux reviews of the "Box," as well as classified ads and executions on elevator doors. Provocative web banners and an over-the-top viral garnered thousands of hits on the web. Dealers were incented with kits containing a miniature version of the Box revealing a model Q5. Boxes parked alongside the new Q5 were ticketed and towed away.

While the rest of the auto industry is down 16.5% year to date, Audi is up 11%. The Audi Q5 sold 50% above projected targets, accounting for the majority of the sales increase. April was Audi Canada's best sales month of all time and May's sales were a staggering 52% over last year. The launch cars were sold out two months in advance of expectation. Key brand measures have increased dramatically with each passing quarter.

## TAXI RANKS HIGH

Last year's Gold winner Taxi placed as a finalist this year. The indie shop – now 285 strong – opened an Amsterdam office and welcomed in over two dozen new pieces of business at home while churning out solid work for long-time clients like Pfizer and Canadian Tire. Recession? What recession?

## CANADIAN TIRE CELEBRATES THE EVERYDAY



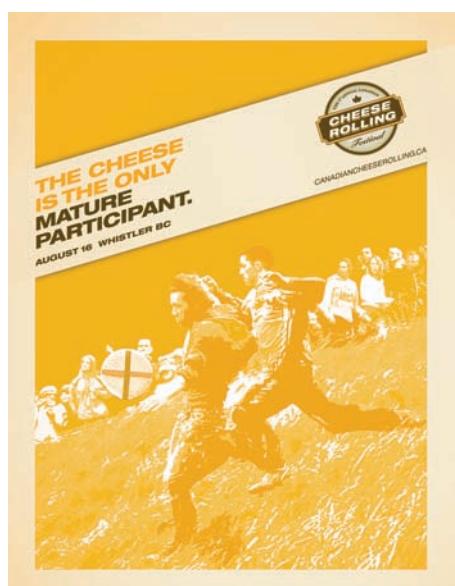
**C**anadian Tire is more than just a retail store – it's a cultural institution known for its long-running advertising campaigns. In the past, product-level communication was the focus, but Canadian Tire wanted to communicate a higher brand message about the unique role it plays in the lives of families.

A tough brand to pigeonhole, Canadian Tire carries products for every imaginable aspect of day-to-day life. Taxi needed to find a way to put that unusual range of products into a relevant context. "For Days Like Today" united this diverse product assortment under a single idea: the role Canadian Tire plays in the adventures of family life. Some days are fun and relaxing, others are a bit demanding or mundane, but embracing that adventure is key to running a household successfully.

Being one of the biggest marketers in the country meant the idea had to expand to every touchpoint in the marketing mix. The mass media campaign launched with a combination of television, OOH and online, and included Canadian Tire's weekly flyer, website and store environment.

"For Days Like Today" achieved the same success as the previous record-setting campaign "Aisle Signs" by the end of its first quarter, and continues to gain momentum. And despite the challenging economy, Canadian Tire is one of the few retailers in the country that has held its own in sales. This spring it had an impressive thirteen-week run on the TSX with a 28% increase in share price.

## DAIRY FARMERS OF CANADA STARTS THE CHEESE ROLLING



**D**FC asked Taxi to develop an idea that would bring cheese consumption in B.C. in line with the rest of the country. The solution was based on a local consumer insight and an imported bit of madness.

Taxi found that moms – the primary target – consistently managed to get their kids outdoors more than their counterparts east of the Rockies. This inspired Taxi to take cheese out of the kitchen.

The first annual Canadian Cheese Rolling Festival, the first of its kind ever held in North America, featured thousands of spectators watching hundreds of slightly crazed participants tossing themselves down Whistler Mountain after a speeding 11-pound wheel of cheese.

Starting with a unique identity and logo, the campaign came to life with regionally targeted cinema, TV, radio, print, transit, posters, restobar ads, web banners, street teams and a retail pre-promotion. Everything drove consumers to the event microsite, where they could see cheese rolling videos and sign up to participate. Other family-friendly activities were peppered in to get everyone involved.

More than 12,000 people visited the site in five weeks. The event crowds and participants were more than double expectations. The festival generated one cracked ankle, a few bumps and bruises and an awful lot of cheese sales. Following the event, sales in B.C. were up 2.5% compared to a 0.7% increase on a national level.

"I love this because it's one of those ideas that isn't obvious at all. Who'd ever think of creating a sport out of a food product, and then watch the event catch fire? This has the makings of a new annual national Canadian event. Brilliant."

– AOY judge David Baldwin, principal, Baldwin&

## PFIZER VIAGRA GETS A NEW HOBBY



**S**ince Viagra launched in Canada in 2001, Pfizer's challenge has evolved to hone in on relevant emotional insights to prompt erectile dysfunction (ED) sufferers to take action. One recurring research nugget has been the way ED changes the lives of sufferers outside the bedroom as well as inside it: the things men did instead of sex to maintain their relationship.

In most cases this was a brave cover or worse, a complete denial. It was also pretty clear that most men would far rather have been spending their time engaged in more, er, traditional activities.

The campaign showcases the ways different couples spent "quality time" together before Viagra came into their lives. The twist is that it portrays the activities – reading, strolling, sports and antiquing – as though they were the malady that needed treatment. In each of three executions, very straight-faced men talk about how these activities had taken over their lives until they sought the help of Viagra. Now if they choose to go for a stroll it's because they really want to.

While Viagra prescriptions have increased since the campaign launched in April [numbers were provided], there has also reportedly been a marked drop in the incidence of strolling.

## CARLING MAKES GREAT DECISIONS



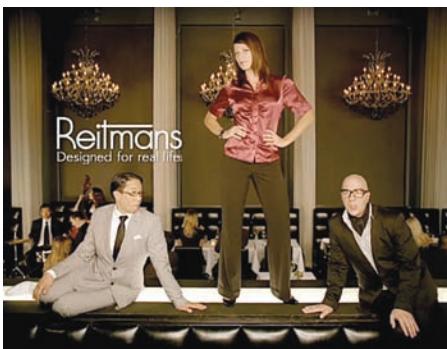
**C**arling has been around since 1840, which inherently sets it apart from the competition: it wasn't brewed to be cheap – it was brewed to be good. Rather than competing with other value beer brands in a race to the bottom, why not let price be a pleasant surprise for a beer people would choose for its quality? This meant Taxi could position Carling as a truly great beer decision.

"Great Beer Decisions Since 1840" worked off the differentiator of product longevity. Every execution highlights a different great beer decision made by Carling drinkers. While some poetic licence had been taken regarding the impact of these decisions, they all establish Carling as a beer that has been a good choice for a very long time.

Media in the category has traditionally been TV-centric, but both the idea and the budget suggested targeted media and environments could create a whole larger than the sum of its parts. The campaign launched in newspapers with a "dual ad" format that paired an historic great beer decision with a contemporary one. Radio and web told stories of beer decisions, and OOH invited consumers to share their own great beer decisions online. Future extensions include presence at events like CFL football games and in-case postcards inviting consumers to share their stories.

Despite a short time in market, the campaign is proving that "Great Beer Decisions" was itself a great beer decision.

## REITMANS STRUTS ITS STUFF



"A brilliant, simple and funny way to demonstrate the product and brand benefit."

– Suzanne Sauvage, EVP/chief strategy officer, Nurun

**O**ffering reasonably priced clothing designed for a mainstream target, Reitmans was in need of a makeover. Years of targeting a broad audience had created a perception of blandness, but even the most practical woman still wants to look fashionable.

But how to define "fashion"? The Reitmans consumer is aware of current trends and wants to look good, but in clothes that fit her life. This insight sparked a campaign that had been running for five years under the tagline "Designed for real life."

In 2008-09, the campaign took an even more tongue-in-cheek shot at high fashion. With the tagline "Reitmans one, haute couture zero," the campaign featured a pair of fashion experts demonstrating how runway trends fare in the real world compared to Reitmans' fashions.

TV highlighted the dangers of sporting runway couture in real life, while online banners and OOH zeroed in on the key items promoted each season. The website gave more information and mix-and-match ideas. In stores, lines from the campaign were used in POP.

The campaign created a unique personality and attitude for Reitmans in a largely undifferentiated category, and the brand has experienced substantial growth since the launch. "Designed for real life" has evolved into a mantra across all aspects of the business.

## OGILVY SHINES BRIGHT

**B**ack in the top six as a finalist again this year, Ogilvy won the judges over with work for new client Cogeco and perennial favourites Hellmann's, Dove and Shreddies. The latter resonated with Cannes judges this year as well, earning the 142-person-strong agency a Bronze Film Lion.

## CISCO SYSTEMS CANADA GOES GREEN



**W**hile Cisco's "Human Network Effect" umbrella marketing message had reached enterprises, the company still needed to build credibility among small and medium businesses and consumers.

Ogilvy enlisted the target to come together to tackle a common goal – environmental change – using Cisco technology. The goal of "One Million Acts of Green" was to prove that many small acts, done together, could create meaningful change for the planet and humanize the brand along the way.

Canadians registered their acts of green at [Onemillionactsofgreen.com](http://Onemillionactsofgreen.com)/[Unmilliondegestesverts.com](http://Unmilliondegestesverts.com). Users could measure the impact of changing light bulbs or washing laundry in cold water via an emissions calculator, plus share videos, profiles, photos and blogs.

The CBC jumped on board as a media partner. On *The Hour with George Stroumboulopoulos*, George asked his celebrity guests – from Sir Richard Branson to Oscar the Grouch – to share their acts of green. Steve Nash did a promo on the NBA website. Eight non-profits added credibility. With its WebEx online collaboration tool, Cisco launched a series of webinars, while businesses and schools used the "challenge utility" web form to engage friends and families. Home Depot and other businesses enhanced their own green programs through One Million Acts of Green. And Cisco staffers competed for green titles at launch events across North America.

In 15 weeks the campaign logged 1,740,959 acts of green – accounting for over 100 million kgs of greenhouse gases saved – and produced over 6.9 million brand engagements for Cisco. Over 8,500 people joined the Facebook community group, while media generated 161 articles and over 50 TV and radio segments.

## COGECO DATA SERVICES GIVES TECHIES KEYS TO THE VIP



"Talk about understanding the target, becoming relevant and stimulating a response!"

– AY judge Mike Collinson, director, marketing & product strategy, Mazda Canada

**W**hen Cogeco acquired Toronto Hydro Telecom, it was a small start-up with limited brand recognition. Business results were poor, as was employee morale. Prospects were unhappy with their current service, but CDS was an invisible alternative.

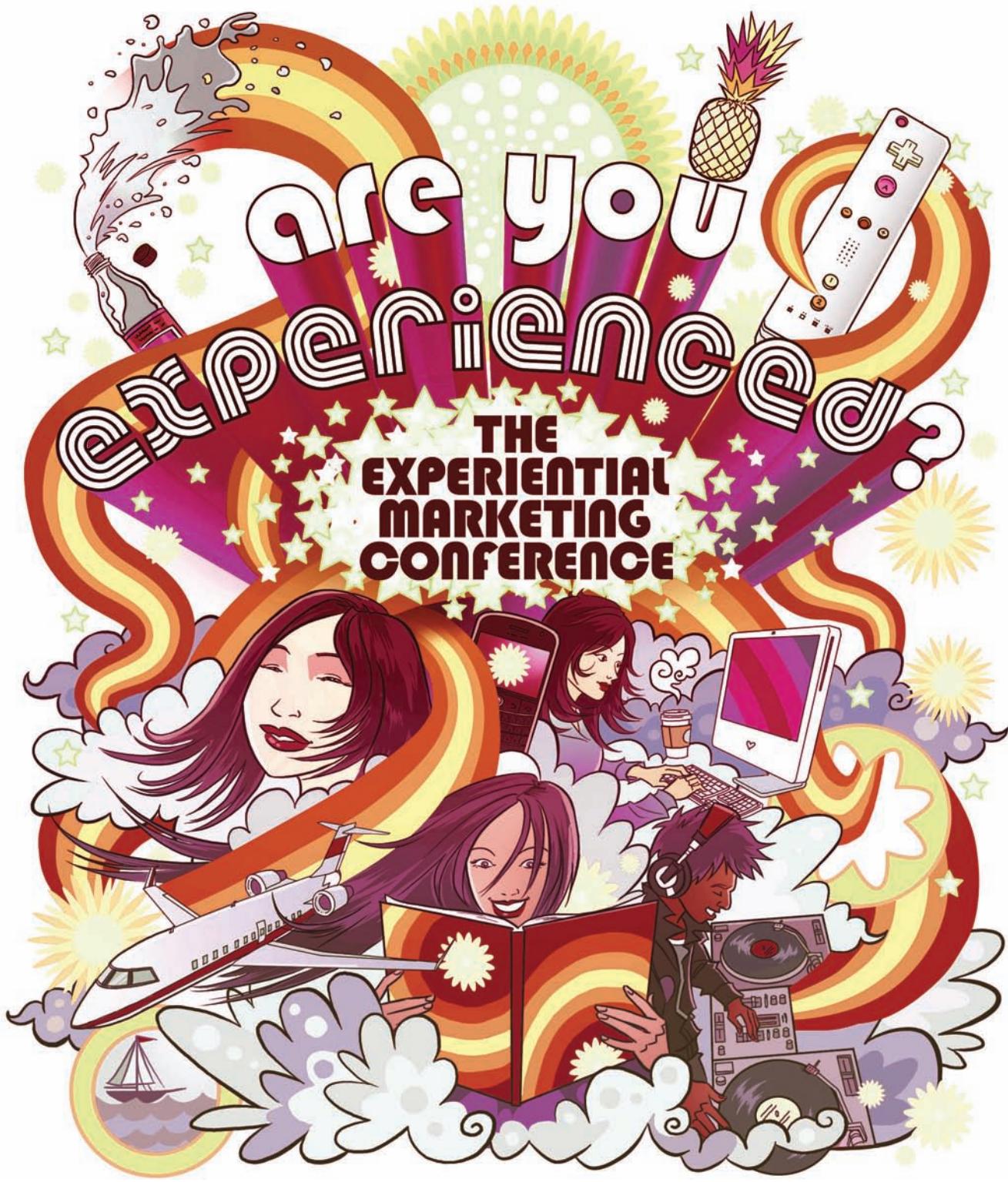
Ogilvy was tasked with relaunching the brand to generate awareness, convey its USP (100% owned fiber-optic network) and open doors for the sales force in the GTA.

In contrast to the giants with their take-a-number tech support and unreliable services, CDS goes to almost freakish lengths to come through. Ogilvy saw a big opportunity in telling that story to the key influencer, the unsung hero: the IT guy.

To get on the IT guy's radar, Ogilvy programmed an exclusive launch event at the heart of a 360 plan. Benefits were projected in light onto prospects' head offices. QR codes in trade pubs and on posters linked to detailed stories and offered exclusive membership in a virtual club. Even ads in the elevator tempted them to switch.

The top 200 prospects received invitations on engraved silver USB keys to an A-list party, complete with paparazzi, screaming fans and an appearance by *Wired* editor Chris Anderson. A photo op for each stunned arrival, a draw for a new Mercedes and a jazz quartet awaited. The website was re-skinned to greet them later.

Within two weeks, the brand launch investment had already paid for itself, with website unique daily visitors up 416%, inbound qualified calls up 454% and 5.2 million media impressions.



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## HELLMANN'S THINKS LOCALLY



**C**anadians are losing the ability to eat Canadian. But Hellmann's Real Mayonnaise, made in Canada with real eggs and canola oil from the Prairies, could shine a light on the facts and galvanize people to "Eat Real, Eat Local." The brief: establish Hellmann's as a committed champion of the real food movement, reinforcing its real, simple ingredients.

The emotional core of the effort was a three-minute mini-documentary that exposes the alarming truth about the amount of imported product vs. homegrown in the Canadian food system at [EatRealEatLocal.ca](http://EatRealEatLocal.ca).

The microsite directed users to locally grown foods and encouraged dialogue between individuals and organizations. Every action pledged by the audience translated into a donation towards community food programs.

A 30-second TV spot served as a preview of the film and drove to the web. Eight editorial news pieces were created in partnership with Canwest News and broadcast nationally. A DPS wrapped the "Make it Tonight" section in *Canadian Living* and ran in other Transcontinental magazines.

After 10 days, the YouTube video had about 50,000 hits, over 18 million consumer impressions and share of social media voice was up 48% from 17%. Industry groups voiced appreciation, and Hellmann's U.S. has asked Ogilvy to create a similar effort for that market.

## DOVE WAKES UP 20-SOMETHINGS



**D**ove had created affinity with younger women, but they still thought of it as "their mother's brand." Enter "Go Fresh," Dove's first product platform designed especially for 20-somethings. Launched globally through a print and TV campaign, Ogilvy's challenge was to deepen the connection with this new consumer and drive trial of the new line.

Research showed that women in their 20s feel pressured to find success, love and financial independence, while trying to look beautiful at the same time.

Ogilvy's idea was to give these women a fresh perspective. The agency developed the first interactive online romantic comedy, allowing viewers to take control of the story and discover something about themselves in the process.

"Waking Up Hannah" follows a 20-something protagonist through three discrete storylines on the same day. The user determines the story early on by choosing one of three Go Fresh products. The choice affects Hannah's mood and behaviour, and the action unfolds in 19 different ways, leading to seven unique endings.

Promoted through movie trailers, TV and blogs, the film received 265,263 visits between October '08 and January '09. The average stay was five minutes, with dedicated users playing for up to 16 minutes. Sales exceeded targets by 48%. The new product has not only grown the Unilever business, but also the bar, body wash and AP/deo categories.

## SHREDDIES CALLS IN THE PREZ



**“D**iamond Shreddies" revitalized the cereal brand, and Post's pile of (genuine) complaint letters made for some great comedic fodder. But how to keep the sales coming?

Ogilvy's creative idea was to bring forward the "president" to present a solution that would appease people, sort of. A press release was sent to media, with a straight face. Quoting actual complaints, it drove people to [Diamondshreddies.com/sneakpeek](http://Diamondshreddies.com/sneakpeek) for a preview of videos and clues about the upcoming special initiative, the Combo Pack.

The pack itself encouraged Canadians to continue to vote for diamonds or squares, and was later followed by the appearance of "voter packs": shoppers can still purchase a Diamonds box or Squares box, each purchase a vote for one or the other. The website put forward the real-time voting results, and featured the president's messages to keep those votes coming.

The campaign kept momentum going for Shreddies. Sales tie to advertising activity and the appearance of novelty packs on shelves. Site traffic tripled when the president's messages launched in September compared to August, with most views from referrals on other sites, especially Digg.com and Facebook.

**“Great integration and PR. I love the second phase even more than the first.”**

**– AY judge Robin Heisey, EVP/CD, Draftfcb**

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**Had your last  
weekend of freedom**

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# aoy shortlist gallery

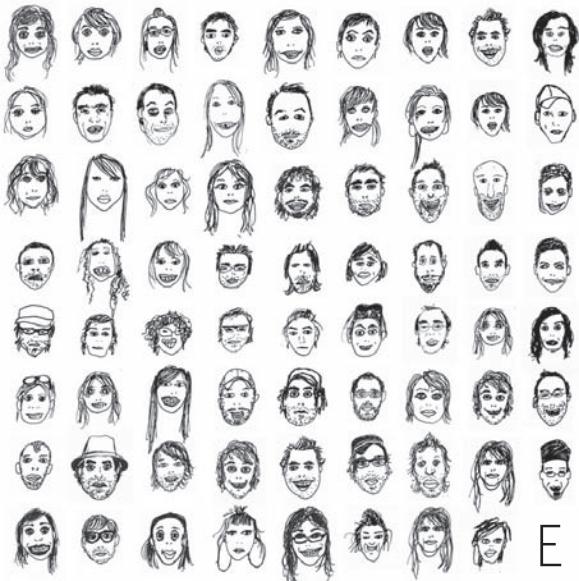
In a proud AOY tradition, all shortlisted agencies submit a group photo – a.k.a. creative calling card – some more representational than others. Congratulations to all 12 agencies that made the list in 2009.



A



B

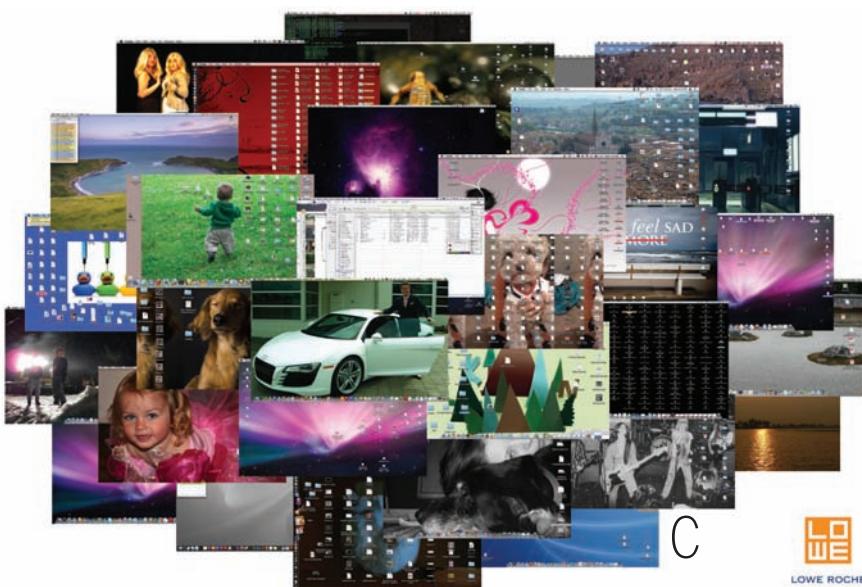


E



- A. LEO BURNETT
- B. TBWA\ VANCOUVER
- C. LOWE ROCHE
- D. JOHN ST.
- E. SID LEE

- F. BBDO
- G. BLEUBLANCROUGE
- H. TAXI
- I. OGILVY

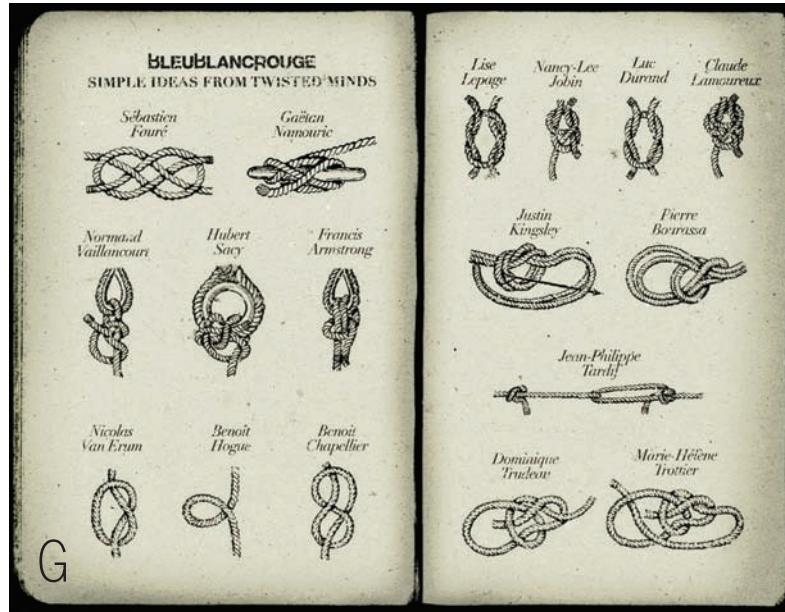


C

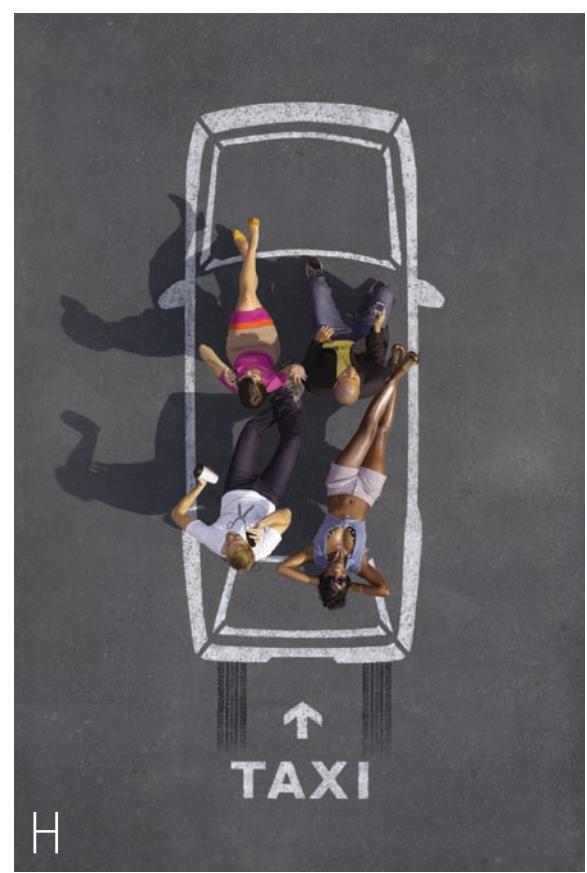
LOWE  
ROCHE



D



G



H



## THE PROCESS

As in previous years, the AOY process began with the selection of agencies that would be invited to compete. This was based on a poll of over 50 senior creatives and client marketers from across Canada. From a comprehensive list of agencies and their major campaigns, each person was asked which shops stood out on the basis of their work over the past year. Points were earned based on the number of times a particular agency was selected to be on the shortlist. The agencies invited to participate were BBDO, Bleublancrouge, DDB, John St., Leo Burnett, Lowe Roche, Ogilvy, Rethink, Sid Lee, Taxi, TBWA\ Vancouver and Zig. Each shortlisted agency submitted five advertising campaigns representing work executed for five different brands over the previous 12 months.

While in past years the jury has been divided into two panels – creative (agency judges) and strategic (marketer judges) – this year we refined the process by asking the judges to provide a creative and strategic mark for each campaign (previously they were restricted to a single mark per agency). Working in isolation, the judges gave each campaign an overall score of zero to 10 based on strategic insight and the ability to execute creatively. Judges who declared conflicts were omitted from the scoring on relevant cases and/or agencies.

The scores were then totalled and averaged, with equal weighting. The agency with the highest final score was the winner.

## THE SCORES

Here are the judges' averages that determined the Agency of the Year.

Creative scores	Strategic scores	Overall scores			
DDB	7.68	DDB	7.51	DDB	7.60
Rethink	7.59	Rethink	7.34	Rethink	7.47
Zig	7.47	Leo Burnett	7.13	Zig	7.23
Lowe Roche	7.20	Ogilvy	7.12	Lowe Roche	7.14
Taxi	7.19	Lowe Roche	7.07	Taxi	7.13
Sid Lee	7.12	Taxi	7.06	Ogilvy	7.04
Ogilvy	6.95	Zig	6.99	Sid Lee	6.98
John St.	6.89	BBDO	6.84	Leo Burnett	6.93
Leo Burnett	6.72	Sid Lee	6.83	John St.	6.86
TBWA\ Vancouver	6.68	John St.	6.82	BBDO	6.75
BBDO	6.66	TBWA\ Vancouver	6.77	TBWA\ Vancouver	6.73
Bleublancrouge	6.40	Bleublancrouge	6.48	Bleublancrouge	6.44

# JUDGING PANEL



## John Azevedo

**Senior manager, consumer marketing, Nintendo of Canada, Vancouver**

Azevedo leads all Nintendo advertising, public relations,

promotional and experiential marketing efforts in Canada. He started his career on the agency side, working on campaigns for Labatt, Nissan and Boston Pizza. In 2004, he joined the Nintendo marketing group in Vancouver. Since then, Azevedo has been part of the team that won BCAMA Marketer of the Year, and led the successful marketing efforts behind the launch of Nintendo DS and the Wii in 2006.



## David Baldwin

**Lead guitar, Baldwin&, Durham, N.C.**

AOY international judge Baldwin is the founder of the newly formed Baldwin&. He has worked for some of the best creative agencies in the world including Della Femina, Travisano & Partners, Hal Riney & Partners, Cole & Weber, Deutsch and McKinney, where he served as executive creative director for 10 years. He has worked on such brands as Audi, Sony, Travelocity, Dr. Martens, Ikea, Virgin Mobile and Polaroid. Baldwin served as chairman of the One Club for five years between 2004 and 2009.



## Claude Bernier

**EVP, marketing and customer innovations, Rona, Boucherville, QC.**

Since 2008, Bernier has headed up all Rona marketing and customer innovations, as well as operations for the Totem banner in Alberta. He started his career in sales at Procter & Gamble before joining the advertising team at Sports Experts Inc. After eight years at agencies including Planicom PNMD, Publicité BCP and Groupe Morrow, where he rose to VP, Bernier joined Ro-Na Dismat as the company's new director of marketing in 1988, and became national VP marketing two years later. In 2001, he was appointed EVP in charge of operations for traditional corporate stores and management recruiting for affiliated stores across Canada.



## Danielle Bibas

**GM, P&G Health & Beauty Care Canada, Toronto**

A native of Rio de Janeiro, Bibas has been a marketing expert with Procter & Gamble

for the last 15 years, moving into her current position in 2007. She is responsible for the Canadian health and beauty business, marketing and sales strategies for brands from CoverGirl to Vicks. Her main focus areas are working with industry stakeholders, developing business strategy direction, managing top customer relationships and generating/championing scaled programs across categories and brands. Her global experience with P&G laundry, fabric conditioners and feminine protection categories extends to the U.K., Scandinavia, Europe and Brazil.



## Mike Collinson

**Director, marketing and product strategy, Mazda Canada, Richmond Hill, ON.**

Collinson oversees all aspects of Mazda's brand marketing, including communications, digital, CRM and product strategy. He has played an integral role in the evolution of the brand in Canada since 1991, when he joined the company to helm a CRM program. He progressed through several departments including marketing communications, product planning and regional management. Nearly two decades later, he has driven recent initiatives like the alternate reality game "33 Keys" for the Mazda 3 and Mazda's iPhone application Concert Quest.



## Kevin Edwards

**VP marketing, Grand & Toy, Toronto**

Since joining Grand & Toy in 2006 Edwards has played a key leadership role in the company's bold move from office supply vendor to its current niche as a solutions provider to Canadian businesses – as well as the development of new corporate brand strategy and emerging retail experience. Prior to joining Grand & Toy, he held brand leadership roles including VP marketing at Jamieson Vitamins (Laboratories), and on the media side as director of marketing at Baton Broadcasting.



## Robin Heisey

**CCO, Draftfcb Canada, Toronto**

Chief Creative Officer at Draftfcb, Heisey began his career as an account executive at Ted Bates before moving into writing. He went on to McCann Erickson, Saatchi, Bozell and Young & Rubicam, and was a partner at Canadian independent Gee Jeffery & Partners. His work has won Cannes Lions, Clios and One Show Pencils. Heisey has served on the film jury at the Cannes Festival, as the chair of the Bessies and on the board of the Advertising and Design Club of Canada.



## Brian Hickling

**CD, Colour, Halifax**

Hickling helped transform Corporate Communication Ltd. (CCL) into Colour, now considered one of the most creative advertising companies in Atlantic Canada. While he now calls Halifax home, he started out as an art director at Hayhurst Advertising in Toronto. During his 25 years in advertising he has worked at Saatchi & Saatchi, Chiat/Day, Cossette Communication-Marketing, Leo Burnett and Bensimon Byrne D'Arcy. Some of the clients he has worked for include Kellogg's, Nike Canada, Saturn Canada, Labatt and Molson. Hickling chaired the 2008 ICE Awards.



## Ian Mirlin

**Partner, Ignyte, Toronto**

Mirlin's experience as a writer, creative director and agency president spans almost four decades. His work has been honoured in shows from New York to Cannes while helping drive lasting brand success for a long list of clients including Levi Strauss, Suzuki, Nabisco, Kodak, Fairmont Hotels, Evian, Häagen-Dazs, Quaker Oats and TD Canada Trust. Mirlin is a winner of both of the Canadian industry's Lifetime Achievement Awards: the Television Bureau's Spiess Award and the Advertising & Design Club of Canada's Usherwood Award. He founded Ignyte in 2008 with long-time creative partner Brian Harrod and two other partners, to serve the rescue and renewal of brands in flux.

## JUDGING PANEL (CONTINUED)

**Kristen Morrow**

National marketing manager,  
**Bud Light, Labatt, Toronto**

Morrow has 12 years of  
marketing experience in  
consumer-led organizations.

Since joining Labatt in November 2007,  
she's led the charge on campaigns including  
the creation of jumpsuit-wearing fictional  
spokesperson "Budd Light." She oversees  
activities from product launches to social media  
efforts across Canada, including Quebec. Morrow  
started out at P&G in 1998 where she worked on  
the repositioning of the Royale brand as Charmin.  
She moved to online dating brand Lavalife in 2003  
and from there to youth-oriented telco brand  
Virgin Mobile, where she worked on the launch of  
its post-paid mobile service.

**Suzanne Sauvage**

EVP/chief strategy officer,  
**Nurun, Montreal**

Sauvage is responsible for  
spearheading Nurun's global  
offering as well as its acquisition

strategy. Before joining Nurun, she was  
president, Canada, of Cossette Communication  
Group since 2005. She joined Cossette in 1997 as  
SVP, national client leader, responsible for the Bell  
Canada account, and then rose to president of the  
Montreal operation in 2002. Prior to that, Sauvage  
spent 15 years with PR network Burson-Marsteller,  
where she worked as VP/GM of the Montreal office  
for four years before transferring to Paris in 1988  
to become president of the French operations and  
finally EVP Europe in 1996.

**Sonny Wong**

President & CD, **Hamazaki Wong  
Marketing Group, Vancouver**

Wong heads up Hamazaki Wong,  
a multi-disciplined agency located  
in Vancouver that creates

marketing-communications for a  
multicultural world. Throughout his career, Wong  
has led major campaigns for clients in a wide  
range of industries including Air Canada, BMW,  
Coast Capital Savings and Tropicana. Along  
with client work, he also leverages the agency's  
network and resources to develop live events and  
other projects focusing on sustainability, arts and  
culture, creativity and social innovation.

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(Albert Yue, Managing Director, 905-907-6911 ext-222)

# HALL OF FAME

## 1990

Gold: McKim Advertising  
 Silver: Cossette  
 Communication-Marketing  
 Bronze: Baker Lovick Advertising

## 1991

Gold: Chiat/Day/Mojo  
 Silver: Baker Lovick:BBDO  
 Bronze: MacLaren:Lintas

## 1992

Gold: Chiat/Day  
 Silver: Ogilvy & Mather  
 Bronze: MacLaren:Lintas

## 1993

Gold: Geoffrey B. Roche & Partners Advertising  
 Silver (tie): McKim Baker Lovick/BBDO, Taxi  
 Bronze: BCP

## 1994

Gold: MacLaren:Lintas  
 Silver: BBDO Canada  
 Bronze: Geoffrey B. Roche & Partners Advertising

## 1995

Gold: MacLaren McCann  
 Silver: BBDO Canada  
 Bronze: Leo Burnett

## 1996

Gold: Leo Burnett  
 Silver: Palmer Jarvis Communications  
 Bronze: BBDO Canada

## 1997

Gold: Roche Macaulay & Partners Advertising  
 Silver: Palmer Jarvis Communications  
 Bronze: Leo Burnett

## 1998

Gold: Roche Macaulay & Partners Advertising  
 Silver: BBDO Canada  
 Bronze: Palmer Jarvis DDB

## 1999

Gold: Palmer Jarvis DDB  
 Silver: Ammirati Puris Lintas  
 Bronze: Young & Rubicam

## 2000

Gold: Palmer Jarvis DDB  
 Silver: Taxi  
 Bronze: MacLaren McCann

## 2001

Gold: Palmer Jarvis DDB  
 Silver: Ammirati Puris  
 Bronze: Taxi

## 2002

Gold: Taxi  
 Silver: Bensimon-Byrne  
 Bronze: Zig

## 2003

Gold: Taxi  
 Silver: Palmer Jarvis DDB  
 Bronze: Downtown Partners DDB

## 2004

Gold: Taxi  
 Silver: Zig  
 Bronze: DDB

## 2005

Gold: Taxi  
 Silver: Rethink  
 Bronze: BBDO Canada

## 2006

Gold: Rethink  
 Silver: DDB  
 Bronze: Lowe Roche

## 2007

Gold: DDB  
 Silver: Ogilvy & Mather  
 Bronze: Taxi

## 2008

Gold: Taxi  
 Silver: BBDO Canada  
 Bronze: DDB

# The read-cession is over.

Weekday readership is up by 4.8%\*

Online weekly readership is up by 15.6%\*

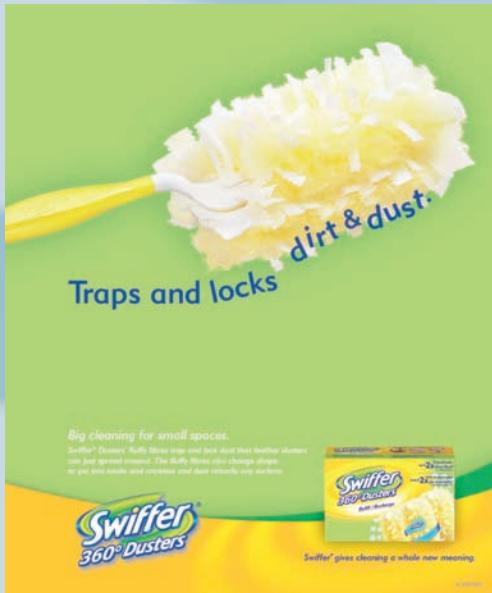
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[thestar.com](http://thestar.com)

# media aoy 2009

## the new creative agencies

BY CAREY TOANE & JONATHAN PAUL



As John Hughes's '80s teen movie icon Ferris Bueller said, "Life moves pretty fast." He could have been referring to the change within the Canadian media industry.

This year's Media Agency of the Year process moved closer to *strategy*'s AOY model to reflect the creative contributions that Canadian media agencies are bringing to their clients (see p. 62 for details). "Great media ideas don't exist in isolation – the days of departmental silos are over – and this is a very good thing," says MAOY judge and TBWA\ Vancouver media director Carmen Hunt.

The agencies that carried away the hardware this year stepped up with Bueller-esque creative solutions that blurred borders, from the editorial/advertising divide to the latest real world/digital hybrids (imagine what Ferris could have accomplished in the internet age). "The smartest executions always seem simple to the observer – proof that they are compelling and logical," said judge Nancy Evans, SVP at Environics Communications. "In the best campaigns the creative and media strategies were seamless."

Who pulled it off? Turn the page.



BY CAREY TOANE

## MEDIA DIRECTOR OF THE YEAR 2009

## Lauren Richards

### CEO, Starcom MediaVest Group

From ad fest Spikes Asia in Singapore to ideation culture training sessions in Hong Kong and L.A. to NYC to collect Creative Media Awards hardware at Ad Week – Lauren Richards' average week is more akin to that of her counterparts at the top creative agencies than a media agency CEO. And that's the way this year's *strategy* Media Director of the Year likes it.

When Richards joined Starcom MediaVest Group Canada in 2006, she set out a three-year plan to introduce an additional layer of thought-leadership, innovation and creative thinking into the product. As the two-time *strategy* Media Agency of the Year's accomplishments can attest (see p. 52), Richards has opened the door for media agencies in Canada to step beyond media buying and strategy into more creative territory.

The Canadian team won a bevy of domestic and international awards for work for Johnnie Walker, Pogo, Oreo, Nintendo and others. "I'm just elated and shocked at the degree that we've been able to deliver," Richards told *strategy* on the advent of her Media Director of the Year nomination. "New business success wouldn't be accomplished until we had the right talent, the right product, the right momentum, and now the dream is coming true. We've been able to move forward on the new business front in the last year or two."

Richards has built her career around a vision of the creative media shop. Prior to joining SMG, she spent close to 20 years at Cossette Media, where she worked with clients including Bell, McDonald's, Nike and Coca-Cola, driving the agency into *The Gunn Report for Media Creativity* – the only Canadian media group to be ranked at that time.

Her international perspective suits her new role as chair of the SMG Global Product team, which identifies the best work from countries in the network to put forward for awards. She was the first Canadian judge on the Media jury at Cannes (and again this year), bringing her learnings home to help develop several domestic awards programs including Young Media Challenge and the *Globe and Mail* Young Lions Challenge.

The 28-year industry veteran has also overseen the implementation of new proprietary research in 2008 and 2009, such as a TV engagement study that provides a qualitative insight into Canadian viewer engagement that spans 3,500 French- and English-language shows, the first of its kind in Canada to her knowledge. SMG Canada has also played a role in a global network study of purchase intent tracking.

A risk-taker herself, she has made a conscious effort to encourage people to do the unexpected – and those efforts appear to be paying off. "It's almost contagious. As soon as you start promoting collaboration as the secret to success, people that were working more siloed get passionate about the business. It's been very exciting, seeing that kind of transformation."



NEXT MEDIA STAR 2009

## Trevor Bozyk

### Activation designer, J3 Canada

*For strategy's fourth annual search for Canada's best next-gen media minds, we shook things up a bit. First, as always, we invited media directors to nominate juniors who were breaking new ground in strategy or tactics. The nominees behind the most impressive plans were profiled in the May and June issues, after which we gave their profiles to the Media Agency of the Year jury to choose a winner for the first time.*

This year's winner doesn't come from a traditional media background. But J3 Canada activation designer Trevor Bozyk's creative and production experience is no doubt part of what helped him stand out as the clear winner.

At J3, a division of Interpublic Group dedicated to Johnson & Johnson brands, Bozyk heads up the activation department, which focuses on brand integration and branded entertainment. The 30 year old has worked on brands from Neutrogena to Tylenol, but it was his mom-focused efforts for Johnson's Baby brand that earned him the title.

Bozyk spearheaded a partnership with Slice TV's *The Mom Show* that incorporated online, branded content and live events. Products like Head-to-Toe Baby Wash and Gold Shampoo were integrated into a series of branded vignettes that became a regular segment of the show. Through hyper-targeting, Bozyk focused spend and made sure the brand had a starring role in the content.

Johnson's also sponsored a block of mom-relevant programs, and Canwest repurposed episodes from previous seasons to incorporate the brands. Bozyk's team also chose Calgary as the location for *The Mom Show's* live kick-off.

And the strategy worked – Johnson's net trade sales grew 9.3%, awareness for Johnson's sponsorship of *The Mom Show* increased by 20 percentage points, and awareness for its proprietary site Babycenter.ca rose 19 percentage points. The partnership is continuing into 2009, and the episodes have been picked up by Women's Television Network in the U.S.

Bozyk's knack for production stems from his degrees in film and theatre from Queen's University and film production from Vancouver Film School. The Vancouver native worked as a director's and producer's assistant and then in marketing at Alliance Atlantis for three years before joining J3 in January 2008.

J3 EVP/managing director Shelley Smit sees his film experience as a valuable resource for the types of media partnerships J3 is creating. "He represents the new wave of media professionals," says Smit, who describes Bozyk as a positive, motivating force on the team. "He works to integrate brands into the content, but [also considers] what best serves the consumer viewing the content and what brings value to them. He has a good sense of that balance."

**"He represents the new wave of media professionals"**

**– Shelley Smit, EVP/managing director, J3**

# Starcom **breaks ground to get the gold**



BY JONATHAN PAUL

## THE FACTS

**Location:** Toronto

**Staff:** 145

**New business:** Avon, Boehringer Ingelheim, Globalive, GMAC, Jim Beam, Purity Life, Royal Sun Alliance, TD Bank Financial Group, University of Toronto, White Wave, WSPA

**New hires:** Claus Burmeister, strategy director; Susan Courtney, VP group media; Robin Hassan, digital director; Todd Patersen, investment director; Anna Wells, VP group media director

**N**o, you're not experiencing *déjà vu*. Starcom MediaVest Group has again exhibited the golden touch, clinching back-to-back *strategy* Media Agency of the Year titles, a feat achieved by virtue of its ability to break new media ground.

A major part of the Toronto-based agency's success is the creative, never-say-die attitude embraced by its staff, a way of thinking nurtured by CEO Lauren Richards, and one she's worked hard to keep prevalent within the agency since taking command three years ago.

"Curiosity is one of the most important characteristics, and an attitude of not taking no for an answer at the entry level, because if you don't have the right people starting out, then you don't have people who are promotable into the vision of what you're trying to accomplish," says Richards.

That approach extends to hires at any level, and is reflected in the new talent Starcom brought in this year. Anna Wells – formerly of Canwest's marketing ventures group where she was responsible for developing integrated marketing programs spanning the company's media assets – joined the team to head up its Kraft business as VP group media director.

Clearly, the doctrine has taken root, given the slate of inventive work that SMG has pulled off. Recently, the agency orchestrated a multi-platform campaign for Nintendo Canada with CTV to promote the "Wii Get Up and Play

Challenge." It involves a series of customized 30-second spots that connect the promotion to the content of high-profile shows like *Grey's Anatomy* and *The Amazing Race*.

Campaigns for P&G's Swiffer brand and Kraft's Tassimo coffeemaker (see next page) are both examples of mold-breaking, negotiation-intensive print executions. SMG's spirit of innovation has also extended to applying practical utility to new technologies. It used alternate reality to plug Tassimo into tech-savvy coffee drinkers with a virtual brewing demo. Richards credits close working relations with creative agencies as a catalyst for its successful executions.

"I'm a strong believer in huge collaboration with creative agencies," she says. "I generally think [they] really appreciate working with media agencies that are unorthodox and have people that are more interested in the total communications impact and being creative. The best creative agencies are very [open to] ideas coming from anywhere."

Starcom's achievements have been duly noted in accolades. It was named Media Innovation Agency of 2008 by *The Internationalist*, a U.S.-based global industry pub, after taking home four of its awards for innovation in media, including a Grand Prix for Johnnie Walker's campaign celebrating Chinese New Year. It won Gold in the newspaper category and a Finalist trophy in the best media plan category for Swiffer, as well as two more Finalist trophies for Tassimo in the creative and consumer magazine categories at *MediaPost's Creative Media Awards* (the only Canadian wins). And SMG was named Media Agency Network of the Year at the Festival of Media Awards in Valencia.

Among the 14 or 15 pieces of new business won this year – there were no losses – are RIM, Jim Beam, Samsung and Globalive Wireless' Wind Mobile. "It's a run I've never experienced to this degree, we've been very fortunate," Richards told *strategy* on the news of her nomination as Media Director of the Year (see p. 50).

"I was pretty intrigued by the innovative nature of their work," says Will Novosedlik, VP, brand and communication for Globalive Wireless. "They showed us some stuff that clearly demonstrated that they could put us in places where you wouldn't think to see us."

# KRAFT TASSIMO **MAKES A KITCHEN CAMEO**



**T**elevision has the reputation for ad avoidance, but print advertising has long suffered the same fate. When reaching out to time-starved, Starbucks-loving, middle- and high-income women to build awareness of the Bosch Tassimo hot beverage brewer, Starcom MediaVest knew the target could hypothetically be reached by magazine, but didn't think the planned creative would break through the mass of holiday clutter and functional appliance ads.

To stand out and help readers imagine the Tassimo in their kitchens, the agency inserted a clear acetate page with an image of the appliance in front of an editorial page featuring an image of a kitchen countertop. The result was a composite image which positioned the advertised product on the counter in the editorial spread.

SMG executed nine different Tassimo kitchen advertorials in English and French to connect with different readerships. For example, *Toronto Life* placed the product "in" an urban condo kitchen; for *Canadian House & Home*, it was a designer kitchen.

To negotiate the church/state divide between advertising and editorial content took dozens of meetings with publishers, editors and agency executives. But efforts paid off as a 42% lift in purchase intent and a 46% lift in brand favourability scores were measured amongst readers. This resulted in a 45% increase in sales in the month of November, followed by a 22% increase in December. All this resulted in a year-over-year increase of 18% in total sales, well above the 3 to 5% goal.

# SWIFFER CLEANS UP CONDOS

**S**tarcom MediaVest Group went to Procter & Gamble with a growth opportunity based on the burgeoning Canadian condo market. The first-time homeowners and older retired and nearly-retired downsizers driving the condo boom were a new, needs-based segment requiring compact, easy-to-use household equipment.

Starcom worked closely with media partners to create customized creative for the "small space" message and get consumers interested in a low-interest category. The agency set out to reach them with media placements throughout their day. Knowing that many condo-dwellers take public transit to work, Swiffer dominated subway cars with door cards and frames. In a first for commuter newspaper *Metro*, Swiffer created its own space on the front page by wiping or "Swiffering" editorial content off the page onto the back page ad and through the pages of the newspaper.

In a Canadian magazine industry first, SMG convinced *Canadian House & Home* to modify an editorial page to include ad content. In the March issue, readers were presented with muddy footprints on the floor in an editorial spread. When they turned the page they saw that same editorial image, but with the muddy foot prints Swiffered out.

Finally, SMG welcomed them home in the evening with a complimentary Swiffer-sponsored newspaper subscription and coupon delivered to their doorstep.

Consumers took notice, with a 15% increase in purchase intent. For the *Canadian House & Home* magazine integration, overall brand awareness reached 64%.



## Fighting dust in tight spaces

Feather bladders can be lost, but the bladders are very durable. They are not affected by salt water, and withstand most acids. They do not burn easily. The bladders are made from the skins of animals, mostly mammals, such as deer, moose, and caribou. They are also made from the skins of birds, such as ducks and geese. The bladders are used for various purposes, such as for waterproofing, insulation, and as a source of natural rubber.

## MRIs benefit rich

Study shows wait times cut, but poor not benefitting

“Succeeded in reaching a difficult target through integrated multi-media platform. Smart creative, eye-catching, message-relevant and engaging... and results improved significantly.”

– MAOY judge Frank DeCesare, director, marketing & business development, Park'N Fly Canada

media **aoy** gold: Starcom MediaVest Group

## KELLOGG'S SPECIAL K EARNS WOMEN'S TRUST



"This was the best holistic media plan, combining smart insightful planning on TV with a powerful online content partnership."

— **MAOY judge Jason Oke, former director of strategic planning, Juniper Park, Toronto**

**W**omen between 25 and 49 who are actively managing their shape are looking for quick and simple real food options. Faced with temptation and cravings, they often look for support from their trusted circle to help them stay in control. Special K wanted to establish a relationship with these consumers as their weight management partner.

Starcom MediaVest developed a program timed to coincide with New Year's resolution season. The agency engaged Yahoo! Canada to host a branded Special K Diet & Fitness channel within the Yahoo.ca portal. The hub provided tips, tricks, tools and inspiration, as well as connection with other women through Yahoo! Groups. No ads appeared on the home page; content was the only pathway into the hub, including related feature articles, Explore Yahoo information spotlights and a permanent link within the Yahoo Services menu.

A Sunday night/Monday morning offline blitz ran based on the insight that 80% of diets start Monday morning. Rather than a typical throw to URL, offline media – TV, print, digital, PR, in-store and on-pack – invited consumers to "Search Special K at Yahoo to create your own program."

Extensive testing was negotiated with Yahoo. Over 70% of visitors to the Yahoo hub fell within the target demo, and Special K Groups membership grew by more than 415% over Q4 2008. Unique visitors to SpecialK.ca increased 109% from Q1 2008 to Q1 '09. A combination of paid and organic search efforts raised the site to the number one organic position on Google and Yahoo.

After the first four weeks of the integrated program launch, Special K saw a 12% increase in volume, gaining 0.2 share points in the cereal category. Purchase intent and brand favourability increased dramatically among consumers who had interacted with the hub.



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## Strategy Turns 20!

Our December/January issue will feature a special report on the past 20 years including guest editorial from veterans in all sectors of the industry. We invite you to help us in celebrating 20 years of covering the evolution of brands, media, agencies, suppliers with special ad placement in the issue.

For more information, please contact Carrie Gillis at [carrie@strategy.brunico.com](mailto:carrie@strategy.brunico.com)



# OMD's silver lining



BY JONATHAN PAUL

## THE FACTS

**Locations:** Toronto, Vancouver, Montreal

**Staff:** 210

**New hires:** No major hires at senior level

**New business:** Universal Music, Manulife Financial Corporation, Rogers Communication, Bayer (Diabetes Care), Eli Lilly (Cymbalta)

**O**MD managed to find a silver lining in the dark cloud of recession by capturing silver honours in this year's MAOY race.

It's creativity, says president Lorraine Hughes, that drives better results for clients, something that OMD puts great emphasis on, especially in this age of masses of media choices. "No one's waiting for the next ad," she says. "You have to find a way to deliver a higher level of relevance and engagement to consumers to even get on their radar."

And with so many different channels for people to turn to, Hughes admits it's difficult to know exactly what will work and what won't. Still, the goal is to get it right, and proof positive that OMD's getting it right is laid out on the next three pages: McDonald's "Let's Start Fresh" spring coffee promo, Doritos' user-generated "Guru" campaign and a nationwide *Rock Band 2* tournament on behalf of Pepsi's Amp energy drink.

Other accolades include a Grand Prix at *The Internationalist* magazine's Awards for Innovation in Media for Frito Lay Canada's 2008 "Doritos Collisions" campaign, which integrated online, television, outdoor and mobile advertising to tell the story of two flavours in a single bag, represented by a battle for dominance between hot wing cowboys and blue cheese Parisians.

OMD has three elements it credits as helping manage both creativity and efficiency in its work. The first is its people. "Creativity comes from people who are of that mind," says Hughes. "You

have to have the right people who embrace that and who actually like it and will pursue that for their clients."

The agency emphasizes training via an internal calendar of regular initiatives like lunch and learns. And it's in that spirit that OMD prefers to advance people from within the organization. Two recent notable examples are Kim Dougherty, formerly associate director of broadcast, who was promoted to director of national broadcast investments to replace Sherry O'Neil, and Gilad Coppersmith, who took over the role of director of digital and emerging media, adding it to his managing director title.

Second and third are Ignition, a consumer insights group within the OMD fold whose mandate it is to socialize the quest for the "big idea" by bringing qualitative consumer insights to the table, and finally Checkmate, an internal proprietary process. "It's become a way of thinking," says Hughes. "It forces you to think in unconventional ways about the best way to motivate consumers to accomplish our clients' objectives in their markets."

Being a triple threat helped the agency land the Rogers media account in March. "They had a really fresh and creative perspective on our business," says Shelagh Stoneham, VP brand and marketing at Rogers. "What particularly got us excited about them was the Checkmate process, which really gave us a new perspective on how media could deliver in new and innovative ways to both reach our consumer and deliver business results."

The agency's achievements at home reflect its success globally. OMD was named *Adweek's* Global Media Agency of the Year for 2008, *Campaign* magazine's 2008 Media Network of the Year and "Most Creative Media Agency in the World," by *The Gunn Report for Media* for the fourth consecutive year.

"We have been fortunate to be very well acknowledged in the industry for creativity, and that's very satisfying for us," says Hughes.

## McDONALD'S TAKES COFFEE TO THE STREETS



To reach on-the-go coffee drinkers who may not think of McDonald's as a quality coffee destination and accelerate morning sales in general, the fast-feeder had to get Canadians to try its beans. An aggressive two-week-long free sampling offer called "Tasting is Believing" encouraged Canadians to visit McDonald's daily for coffee and suggested pairings with breakfast food items.

OMD approached the promotion like an event, inviting consumers via an OOH teaser campaign saying "Let's Start Fresh on April 20th," and leveraged social media to spread the message virally.

On April 20 the disruption phase kicked off with five giant, steaming McDonald's coffee cups placed in high-traffic urban commuter locations. Complementing these were 3D superboards and regional OOH and transit executions highlighting decreasing amounts of coffee beans. Local restaurant operators handed out empty cups on the streets, encouraging consumers to bring them in for a free cuppa joe. And McDonald's was among the first in Canada to execute a free Facebook gift: a virtual free cup of coffee that invited users to RSVP and spread the word to their social circles.

More than 6.1 million coffees were served during the two-week sampling period – 75% more units than the same period a year ago and 27% above forecast. And 72% of consumers that came in for a free coffee also bought a food item. Increased sales were even realized in breakfast items which had seen flat or declining sales prior.

Average sustaining coffee growth is running at +34.4% year-to-date with an incremental growth of +24.6% versus the in-going period. Post-promotion, McDonald's breakfast sales are up +9% and breakfast guest counts are up +13.2%.

## DORITOS MYSTERY CHIP GETS SOCIAL



"Very creative, great use of media and timing. Strategy was bang on and delivered amazing results."

— **MAOY judge Karrie Van Belle, director of Canadian marketing, Barclays Global Investors Canada**

Doritos Guru, which invited consumers to name and create an ad for a new mystery flavour in exchange for a cash prize and 1% of sales, was the most important promotion in the history of the brand. With only a month to drive submissions, OMD had to get 15- to 24-year-old young snackers across Canada excited about trying the product and entering the contest. The agency realized that only 1% of the audience were "creators" who would actually take part, and the remaining 99% would have to be engaged as "critics" to create buzz and make the promotion a success.

Canadians use Facebook and watch online video more than almost any other country, so OMD unleashed a national social video campaign. Launched at midnight the night before the Superbowl, a teaser video on YouTube had logged 60,000 views by morning. A bizarre Superbowl spot continued to drive chatter. Homepage expandable video ads hit the mass audience, while targeted executions reached video uploaders on YouTube – exactly the kind of people who would enter the competition.

OMD created a Facebook application that automatically uploaded user videos from Doritosguru.ca and vice versa. Videoegg executions, Xbox Live in-game advertising and SEM using Google drew visitors to the competition. In Quebec, humour website Têtes à claques loved the promo so much that they produced bilingual vignettes that were shown online.

Concurrently, OMD convinced MuchMusic and MusiquePlus to work together, with VJs promoting the competition on air and on blogs, branded programming and on-air integration. In a massive first, Doritos bought all ad time during the flagship *MuchonDemand* program for the week running up to the finale. The winner was revealed live on air on MuchMusic, with the MusiquePlus crew reporting live from the set.

Over 4,000 user-generated ads were submitted and viewed over 1.7 million times with 588,841 votes cast. The YouTube channel became the number one subscribed channel in Canada. The Facebook group drew 30,184 fans, while 75,666 people registered at Doritosguru.ca. And Frito Lay sold a pile of chips [numbers were provided]; a second production run of the flavour had to be ordered mid-campaign to keep up with demand.

# PEPSI AMPS IT UP ON CAMPUSES



*“Affiliating Amp with Rock Band 2 is such a natural fit... and working with the online partner to provide live streaming really pushed the campaign to new heights.”*

**– MAOY judge Carmen Hunt,  
media director, TBWA\ Vancouver**

**O**MD's task was to drive awareness of the 2009 Amp Your Game tour (AYG), a 39-school, nationwide *Rock Band 2* tournament with a \$100,000 prize. The tour aimed to put 100,000 can samples in the hands of 18 to 24 year olds on campuses across the country, while creating an emotional connection to increase brand preference and encourage future purchase.

OMD knew social media was the way to go. It would give competitors a venue to rally their friends and the broader student population during voting phases. After blasting onto the scene with a one-day reach block on Facebook, week after week OMD targeted students from Prince George to Wolfville as the tour moved across Canada.

With a limited media budget, the AYG tour Facebook page became an anchor for fans to connect during all phases of the 18-week campaign – campus events, voting rounds and the live finale. OMD tailored communications from a broad national audience to only the fans of a particular band on a particular campus – encouraging them to challenge their friends on stage, win free swag and get samples.

The finale brought the live Amp Energy \$100,000 Rock Off to thousands of fans via the world's first live Facebook feed. Painstakingly negotiated by OMD with Facebook and the NXNE organizers, the event from Yonge-Dundas Square in Toronto was available only on the AYG page. A total of 1,393 streams were served, with an average viewing time of 9.5 minutes.

Overall, the campaign delivered 98% reach of the target audience with over 62 million impressions and an additional 13.5 million viral Facebook impressions (over 21% of total) worth an estimated \$51,000 in media value. AYG attracted 15,200 new Facebook fans, and 61,000 votes were cast. The overall campaign exceeded its sampling goal for a total 151,398 cans in hands.

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## How to reach the ultimate consumers: women

Women account for 80% of all household spending. Every marketer knows that.

What they don't always know is how to target and engage the umpteen kinds of female consumers, from stay-at-home moms to power execs. That's where *Strategy*'s December/January supplement comes in. We'll offer insight into trends, connectivity and a host of other areas with one goal in mind: To educate readers on how to build market share among Canada's most powerful consumer segment.

This is a highly targeted opportunity for women's media properties, agencies and research companies to strut their stuff through case studies and provide conclusive evidence that their approach will deliver results.

**Booking deadline: November 20**

**Please contact Carrie Gillis at [carrie@strategy.brunico.com](mailto:carrie@strategy.brunico.com) for more information**

# Cossette grows its own (people, that is)



BY JONATHAN PAUL

## THE FACTS

**Locations:** Quebec City, Montreal, Toronto, Vancouver, Halifax, L.A., New York, Irvine, CA.

**Staff:** 180

**New hires:** No significant senior talent hires

**New business:** B.C. Cancer Agency, Cadbury (media AOR), Fempro, Fondation Lucie et André Chagnon, General Mills, Tourisme Québec

**I**t was a year of change for Bronze winner Cossette Media, which experienced the departure of a long-time media department head, a hostile takeover bid and a full-on agency makeover.

Former SVP and media director Cathy Collier bid adieu to the agency in May, leaving its media arm without a helmsperson. Her responsibilities are being handled by a team of three: Sheri Metcalfe and Terry Horton, both VPs and associate media directors, and Cindy Drown, VP and media buying director. "So far things are going well," says Metcalfe, "but I think the idea would be to eventually fill that gap."

The network also faced a takeover bid during the summer from Cosmos Capital, a privately held company controlled by former agency vice chair and president François Duffar and former VP Georges Morin, who aimed to acquire all of Cossette's outstanding subordinate voting shares.

With so much change, "we just have to put our heads down and do the best work we can for our clients. That's what we do day to day," says Metcalfe.

Over the past year, Cossette Media did just that, including the work that won over the MAOY jury for Tourism British Columbia (see p. 60) and Cuffwear (see next page). The agency also picked up a Bronze Media Lion at Cannes for its giant yellow darts campaign for Yellow Pages. That account moved to PHD in May.

Cossette also created a unique subway soundboard for client Cadbury where commuters could plug their iPods into an outlet to hear an incomprehensible message revealing the Caramilk secret. Cossette won the North American media account last November.

Metcalfe acknowledges that creativity in media is increasingly being encouraged by the evolution of technology and how it's fundamentally changing the way people are exposed to messages.

"That shift is happening every minute of every day," she says, "and we have to be really on top of it and make sure that the creative guys are connecting to content so that [they] can come up with really innovative ways to build messages to connect with consumers."

Cossette made a significant move to beef up its digital properties by acquiring award-winning social media marketing agency Rocket XL, which established its Canadian arm with Cossette Toronto last year. New Montreal-based Bloom Digital Platforms is up and running as of last fall, wielding new proprietary tools such as online platforms, widgets and mobile apps.

And the tech focus has paid off. Cossette Media has been active in advertising in the mobile space for many of its clients, and it's been first-to-market with many new media initiatives, such as the first dynamically delivered ads within PC and Xbox videogames, as well as an interactive digital OOH execution for Coca-Cola's Fanta brand, another MAOY judge favourite (see next page).

Cossette attributes much of its silo-busting success to its people-centric philosophy. It prefers to train and nurture creativity in its talent internally to tackle new media opportunities.

"We have had our best success with people who are homegrown, who sort of come in at the bottom, or the ground floor if you will, and are trained in that kind of philosophy from day one," says Metcalfe. "It has, for us, traditionally been a challenge bringing people in who have trained elsewhere. It's a different way of thinking and a different approach."

To that end, the network unveiled a new brand identity in December, trimming the "Communications Group" from its family name, redesigning its logo and creating a new signature, "People from Cossette," showcasing its most important resource.

## FANTA PLAYS IN THE MALL



**L**aunched in August 2007, Fanta is still relatively new to the Canadian market. Cossette was challenged to introduce teens to the global "Play" platform and make it relevant.

**C**aught between school, jobs and home life, Canadian teens are among the busiest in the world. Cossette decided to let them "play" with Fanta and blow off some steam on their next trip to the mall.

Instead of a traditional mall media buy, the agency created high-tech multimedia spaces in the busiest areas of high-traffic malls. Inspired by the famous piano scene in the movie *Big*, people walked over a massive branded interactive floor graphic to trigger different sounds and create their own music.

Not only was the floor piece the biggest decal ever exhibited in malls, but it was the first time sound was used as well. The agency worked with a developer to combine gesture-based technology with sound, and the busy locations within each mall had to have a specific ceiling radius and height to house the installation. The directional audio technology was tested in a studio to be loud enough to engage passersby but not disturb retailers.

Since the start of the campaign over 240,000 people have interacted with the activation, successfully bringing the brand identity "Play" to life and creating a fun and unexpected experience. Some teens even videoed their experiences and posted them online.

"I loved the combination of new technology, brand and consumer insights and location to bring the brand to life."

— **MAOY judge Marilyn Orecchio, director of sales, Corus Women's Portfolio**

## CUFFWEAR FINDS PERFECT OOH FIT



**I**n offices where formal three-piece suits are the norm, cufflinks are an opportunity for young men to express individuality and a sense of style.

**S**old mainly online amid abundant competition, and with an all-in budget of \$8,000, Cuffwear needed to reach niche target groups – the "Wall Street type," his wife or girlfriend – and break through during the busy Christmas season.

Cossette's idea was to make the target think about Cuffwear each time they put on or cleaned their French cuff shirts. The agency approached a network of high-end dry cleaners and convinced them to insert custom messaging tags in every French cuff. To reach potential gift-givers as well, other place-based media included window clings, sandwich boards and garment bag decals. Some dry cleaners sold Cuffwear product on site.

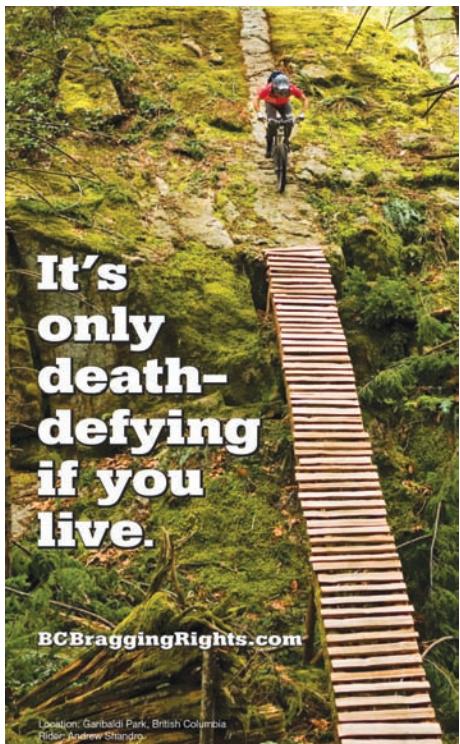
Simple and inexpensive to produce, the micro-targeted media delivered great results. Immediately after the launch, week one sales rose by 16% and increased 27% year over year by the fourth week. Every touchpoint was a media first in the market. The ad budget of \$8,000 was spent in the most efficient manner by reaching 100% of the key audience with no wastage, and the client received six times the value of their expenditure.

"This is proof (yet again) that a great idea doesn't need a huge budget and can translate into sales results. I can only imagine the amount of time it took to identify, approach and work with the high-end dry cleaners to create a media network. Nicely done."

— **MAOY judge Carmen Hunt, media director, TBWA\ Vancouver**

media **aoy** bronze: Cossette

## TOURISM B.C. DARES YOU TO VISIT



Tourism British Columbia wanted to move the province further up the consideration list of the "outdoor enthusiast" seeking extreme, activity-based destination travel. San Francisco was identified due to its proximity to B.C. and its relatively large target population, who were also more likely to travel outside of the U.S.

For this target, every wild ride is a step towards mastery of their sport and a licence to brag about their skills and accomplishments – especially when it comes to the adrenaline rush of extreme adventure activities. Cossette's media strategy built off the insight that the adventure-seeker target couldn't pass up a challenge.

They were also digital junkies: the hottest destinations were the ones they discovered for themselves. The agency needed to differentiate British Columbia from its competitors by providing consumers with relevant, unexpected content to ignite their cravings.

Using spectacular imagery, Cossette challenged thrill-seekers to come to B.C. to test their mettle and "earn their bragging rights." Massive OOH building placements were strategically posted within hot zones of retail activity in San Francisco.

When the audience sought to learn more, Cossette made sure high-octane content was available online. Relevant social media elements included a YouTube brand channel with video overlay ads on travel, hyper-targeted ads on MySpace, viral seeding on Facebook and integration of content within key vertical activity sites and publications.

Campaign success was defined by the number of online requests for Tourism B.C.'s *Outdoor Adventure Guide*. Without a significant increase in budget from the previous year, positive outcomes for the campaign included a 56% increase in acquisitions over 2007, 20,000 views of the UGM content and a 120% search lift on outdoor-related keywords.

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## OOH Messaging: The Right Time. The Right Place.

What is the limit when it comes to creativity on OOH executions? Placements occur in the most obscure spots and proffer some of the most brilliant creative in any media, as OOH companies and media planners try to cut through the clutter. Apparently it's working. OOH is one medium that is not being adversely impacted by fragmentation. PWC's Global Entertainment and Media Outlook for 2005-2009 predicts that OOH will be the second fastest growing medium, surpassed only by the internet.

So how can marketers leverage the unique offering of this medium, and engage consumers? Strategy's February supplement will help them understand the options available to them & what media planning agencies are pulling out all the stops when it comes to creativity.

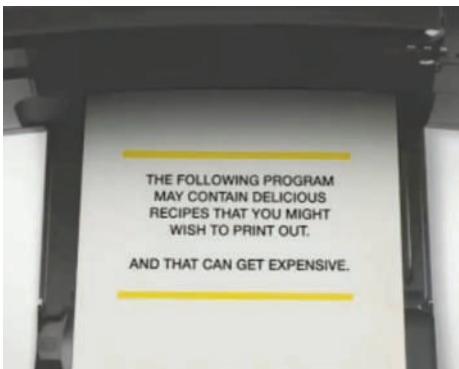
**Booking deadline: December 18**

**Please contact Carrie Gillis at [carrie@strategy.brunico.com](mailto:carrie@strategy.brunico.com) for more information**

## MEDIA EXPERTS' COMPETITIVE EDGE

**C**anadian media industry maverick Mark Sherman and his team earn a respectable fourth place finish this year with strong plans for Telus, WestJet and new client Kodak Canada. Media Experts, which has offices in Toronto, Vancouver and Montreal (where it all began in 1982), hired 15 new staff this year to bring the total employee count up to 120, in part to service new business wins like Cobs Bread and BMW/Mini, after a strong run of new accounts in 2008 including HBO Canada and Playhouse Disney Canada, the UPS Store and Koodo.

## KODAK CANADA PRINTS AND PROSPERS



**T**o convince consumers to abandon their current printer and switch to a Kodak model, Media Experts created a fictional character named Fiona who represented the target: a feisty, frugal, 40-year-old woman who is the household COO, responsible for printing family pictures and school projects.

The agency sought to engage consumers when they were actually printing. The two-phase plan launched with a one-day takeover of websites, TV and newspapers that drove to Kodak's "Print and Prosper" microsite, where visitors could discover how much money they could save by switching to a Kodak printer.

In phase two, TV moved to tactical call-to-action messages with 15-second mock "print advisories" on HGTV and Food Network that cautioned viewers that they were about to see something they may want to print, such as recipes or design templates – and that could be costly using their current printer. Online, "point of print" buys put Kodak ads on the printable content of the web page, which significantly extended the life of the campaign, since people tend to keep printouts.

Kodak saw a spike in printer sales within two weeks of the campaign launch [numbers were provided], with subsequent weeks seeing solid sales increases.

## TELUS TV HD INVADES QUEBEC



**T**he launch of the Telus TV HD service in smaller Quebec markets like Rimouski and Baie-Comeau with limited media options – and a limited marketing budget – required a grassroots, market-by-market approach. Using a "shock guerrilla" tactic in these markets ensured that the campaign would quickly get noticed.

With the frog selected as the critter of choice for the new Telus TV product, Media Experts created the illusion of a "frog invasion" through the careful synchronization of experiential media, newspaper and radio. The campaign began with hundreds of vinyl frog decals placed on vehicles in public spaces such as mall and grocery store parking lots. This amphibious assault was augmented by a series of 10-second radio "news bulletins" advising listeners of a frog invasion in the area. Finally, local newspapers ran mock front page stories detailing the so-called frog invasion. Local TV, a 30-second radio spot, web and cinema advertising ultimately revealed the reason for the invasion – the debut of Telus TV HD.

Awareness increased dramatically over the four-week campaign period, and sales objectives were exceeded [numbers were provided].

## WESTJET WINS THE NEWSPAPER GAME



**F**aced with the fall travel advertising clutter, Media Experts created a promotion to increase travel to WestJet's new and existing southern destinations via a series of market-specific multimedia campaigns under a common national "Fly Free" theme.

To earn the support of newspaper publishers, a "forced reading" element was incorporated to help boost readership, which motivated unprecedented collaboration between Canwest papers and independent dailies in Toronto, Halifax and Winnipeg. Publishers also augmented the promotion with TV, radio, online and outdoor.

The contest was introduced with a teaser asking readers to watch for a game both in the paper and online to win one of six \$15,000 trips over the next six weeks. In week two, the agency introduced the "Fly Free" game board, a double-page spread containing six different "destination shapes," which the reader had to search for daily, clip and attach to the board. Each spread featured region-specific stories and advertisements, and every Friday there was a new winner and a new game board in each market.

The promotion produced significant year-over-year revenues and load factor increases [numbers were provided], and WestJet significantly grew its JetMail database. Canwest, meanwhile, saw a remarkable year-over-year increase in overall travel advertising, as WestJet's competitors attempted to keep pace.

## THE PROCESS

For the first time, the MAOY process began this spring with an open call to media agencies across the country. Agencies answered the call by submitting brief descriptions of three media campaigns from the past year. These were put to a poll of over 50 media agency executives, media sellers and client marketers from across Canada, who were asked which shops stood out on the basis of their work. Points were earned based on the number of times a particular agency was selected to be on the shortlist.

The agencies invited to participate in the second round of the MAOY competition were Carat, Cossette, Initiative, M2 Universal, Media Experts, MediaCom, Mediaedge:cia, Mindshare, OMD, PHD, Starcom MediaVest Group and ZenithOptimedia. Each shortlisted agency then submitted three media campaigns representing work executed for three different brands over the previous 12 months.

While last year the jury was divided into creative and strategic panels, this year we refined the process by asking the judges to provide a creative and strategic mark for each campaign (previously they were restricted to a single mark per agency). Working in isolation, the judges gave each campaign two marks from zero to 10 based on strategic insight and the ability to execute creatively. Judges who declared conflicts were omitted from the scoring on relevant cases and/or agencies.

The scores were then totalled and averaged, with equal weighting. The agency with the highest final score was the winner.

The MAOY jury also selected the Media Director of the Year (see p. 50) and the 2009 Next Media Star, J3 Canada's Trevor Bozyk, announced at *strategy's* AToMiC event last month.

## THE SCORES

Here are the judges' averages that determined the 2009 Media Agency of the Year.

Creative scores	Strategic scores	Overall scores
Cossette 9.06	Starcom MediaVest Group 8.20	Starcom MediaVest Group 8.23
Starcom MediaVest Group 8.31	OMD 8.14	OMD 8.09
OMD 8.03	Media Experts 7.83	Cossette 8.07
PHD 7.79	M2 Universal (tie) 7.50	Media Experts 7.74
Media Experts 7.65	ZenithOptimedia (tie) 7.50	PHD 7.64
ZenithOptimedia 7.53	PHD 7.49	ZenithOptimedia 7.52
Mediaedge:cia 7.25	Carat 7.26	M2 Universal 7.30
M2 Universal 7.10	Mediaedge:cia 7.25	Mediaedge:cia 7.25
MediaCom 7.02	Cossette 7.08	MediaCom 7.05
Mindshare 6.96	MediaCom 7.07	Carat 7.04
Carat 6.81	Mindshare 6.87	Mindshare 6.92
Initiative 6.68	Initiative 6.83	Initiative 6.76

# JUDGING PANEL



## **Andre Allard**

### **VP sales and marketing, Astral Media Outdoor, Montreal**

Allard has over 25 years' experience in the media industry. He's worked in television and radio, and in addition to sales management and marketing, has amassed business development expertise in various management positions at Astral Media Radio and CKAC Radiomédia.



## **John Bradley**

### **Principal, Yknot Strategic Solutions, Toronto**

Bradley spent 24 years with Cadbury in the U.K., Canada and globally in brand marketing, consumer insight and business strategy roles. Since leaving the corporate world in 2003, Bradley has a twin-track career in corporate training and business writing. He's bringing Store Wars, the world-renowned INSEAD business simulation training program, to Canada, and in 2008 published *Cadbury's Purple Reign*.



## **Frank DeCesare**

### **Director, marketing & business development, Park'N Fly Canada**

DeCesare has spent nearly 20 years working in sales and marketing within the tourism and retail industries. Last year he joined Park'N Fly Canada from National/Alamo, where he was VP marketing for the last six years. Prior to that he had a number of sales and marketing roles at Thrifty Canada and Dylex. DeCesare is also vice chair of the Canadian Tourism Commission U.S. working committee.



## **Nancy Evans**

### **SVP, Envirronics Communications, Toronto**

Evans works with clients including the *Globe and Mail*, MasterCard Canada and WWF to develop messaging strategies and public relations programs. She has 20 years experience in both corporate and agency positions, starting her career at McKim Advertising as an assistant media buyer before moving to global external relations for Manulife Financial.



## **Sabrina Geremia**

### **Head of agency relations, Google Canada, Toronto**

Geremia joined Google Europe in 2006 to set up the U.K. Consumer Products and Healthcare sales team

before returning to Canada in 2007. She started her career in 1995 at Procter & Gamble Italy, working on laundry and cosmetic brands. In 2001, Geremia entered the interactive world as marketing manager at the search engine Ask.co.uk, and then became global internet and integrated communications director at Reckitt Benckiser in London.



## **Carmen Hunt**

### **Media director, TBWA\ Vancouver**

Hunt is a media planning and buying specialist with 15 years' experience across a broad range of industries and a unique insight into western Canadian markets. Previously, she oversaw the media department at TBWA\Calgary before making her way west and stepping into her current role at the Vancouver office. Hunt is also the sponsorship committee chair for the 2009 Lotus Awards.



## **Carol Ann Kairns**

### **Associate GM, BCP, Montreal**

Kairns is actively involved in all new business development, and is responsible for providing strategic direction and management of all agency activities. A 27-year veteran of the media services industry, she joined BCP in 1989. She has an extensive background as a media strategist delivering innovative and creative solutions for clients such as Procter & Gamble, Canadian Forces and NAPA.



## **Gaye McDonald**

### **Principal, Branded Entertainment Management, Toronto**

McDonald recently founded BEM, which focuses on creation of programming and branded content for Canadian media companies, endorsements and campaign and environment-specific commercial production. Starting her career with International Management Group (IMG), she led the Corporate Sponsorship division of the CBC for 10 years, after which she revitalized the Royal Winter Fair, and then spent four years as VP of Canwest's Marketing Ventures division, where she created the Brand Partnership department.



## **Jason Oke**

### **Former director of strategic planning, Juniper Park, Toronto**

Oke led strategic planning at Juniper Park from 2007 to 2009.

From Coke to Starbucks, he has worked on some of the world's best brands in Canada, the U.S. and globally. Oke began his career at Chiat/Day, and later joined Leo Burnett, where he rose to VP strategic planning, launched their ground-breaking Engagement Study and played a leading role in the agency's global planning network. Oke recently left Juniper Park to pursue a soon-to-be-announced venture.



## **Marilyn Orecchio**

### **Director of sales, women's specialty, Corus Entertainment, Toronto**

Orecchio oversees the advertising sales responsibilities for Corus' women's portfolio, which consists of W Network, CosmoTV and Viva. Building on research-based insights about Canadian women, she works with clients to create customized, multi-platform solutions. With more than 20 years in the media business, her resume includes time at ad agencies such as OMD and McCann Erickson as well as at conventional and specialty broadcast companies.



## **Tatania Tucker**

### **Media director, Bensimon Byrne, Toronto**

Tucker launched the media department at Bensimon Byrne in 2004. Over the past 15 years, she has worked on blue chip brands including Walmart, Lucent Technologies, Mazda and currently Hyundai. She began her career planning for Warner-Lambert brands at JWT, and later managed the planning AOR for a consolidated buying group consisting of General Mills, Coca-Cola, Walmart, Hasbro and Nestlé.



## **Karrie Van Belle**

### **Principal/director of Canada marketing, Barclays Global Investors Canada, Toronto**

Van Belle is responsible for the promotion and growth of BGI Canada's exchange traded products business brands, including iShares. She manages quantitative and qualitative marketing research, market segmentation, strategic brand planning, sales communications, advertising, media planning, sponsorship marketing and PR. Van Belle has over 10 years' experience in corporate and non-profit marketing and communications.

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# B!G Awards 2009

BY CAREY TOANE

Strategy introduced the B!G Awards four years ago to recognize the work of agencies above and beyond advertising – and outside the comfort zone of a TV or print campaign. This year's winners embraced B!G ideas from the local food movement to the limitless possibilities of social media – and back again – with remarkable results. As the name suggests, the B!G Awards celebrate big projects for big brands: to qualify, an advertiser must have an overall media budget of over \$20 million, and the account must be worth at least \$2 million in revenue for the agency.

These players have the wherewithal to outsource projects to any partner they desire, so choosing their agency is a B!G vote of confidence. We asked our judges to keep these criteria top of mind when selecting the winners. To find out who the big winners are, read on...



## Emily Bain

### Partner/director of strategic planning, John St.

At John St., Bain has created proprietary methods of understanding consumer behaviour and creative problem solving including the John St. segmentation study, a planning model, a product development process called Invent and innovative research techniques. Bain came from a career in account service with agencies like Young & Rubicam, Leo Burnett and Ammirati Puris, where she learned planning on Labatt, Sears and President's Choice.



## Andrew Barrett

### VP of global marketing properties, LG Electronics, South Korea

Barrett's responsibilities include managing LG's global sponsorships such as Formula One Auto Racing, FIS Snowboarding and partnerships with Prada. Prior to taking on this global role in 2009, he spent two years as VP marketing for LG Canada, during which time he was named *strategy's* Marketer of the Year. Barrett's career began at P&G, followed by Pillsbury and then Molson, where he was VP marketing. On the agency side, he spent four years with JWT in new business development and planning.



## Ann Nurock

### President and CEO, Grey Canada

Hailing from South Africa, Nurock embraced a new challenge as president and CEO of Grey Canada in June 2008. As CEO, she is responsible for both the Toronto and Vancouver offices, and manages the overall strategic direction of the firm. Nurock joined Grey Africa in 1991 as a client service director and became managing director in 2000 and CEO in 2004.



## Joe Mimran

### Founder/president, Joseph Mimran & Associates

Mimran has contributed to Canadian fashion and design for more than 25 years. His most recent project is Joe Fresh Style – an exclusive line of men's, women's and children's apparel for Loblaw Companies Limited. His career began in 1977 with a family dress design and manufacturing

business, which led to the development of several luxury sportswear brands including Alfred Sung. Shortly thereafter, he founded Club Monaco and later Caban, as well as contributing to his wife's clothing line, Pink Tartan.



## Peg Hunter

### VP marketing and communications, The Home Depot Canada

Hunter oversees marketing, advertising, e-commerce and communications. She joined The Home Depot Canada in 2006, following executive marketing and merchandising appointments with retail companies including Grand & Toy, Canadian Tire and Consumers Distributing.



## Don Watt

### Chairman, DW+Partners

Watt heads strategic retail services group DW+Partners. He founded and, until June 2003, led Watt International, one of the largest strategic planning design firms in North America. He developed the No Name and President's Choice product programs for Loblaw and designed the Walmart brand and the Supercenter retail model, as well as the Home Depot brand and prototype store concept. His design was chosen as the basis of the Canadian flag, and he contributed to the design of the Canadian Pavilion at Expo 67.



## Prasad Rao

### Business director/partner, Rao Barrett and Welsh

During his time at consultancy Rao Barrett and Welsh, Rao has worked on a variety of brands like CBC, Johnson & Johnson, EMD Serono, Government of Ontario, Johnnie Walker and Unilever. He has over 23 years experience in advertising and marketing, with broad strategic and operational exposure across three continents. Prior to co-founding RBW, he was SVP/GM at McLaren McCann responsible for the packaged goods and financial divisions, leading brands such as Royal Bank, McNeil/J&J, Coca-Cola, and Nestlé.

## JUNIPER PARK PLANTS LAY'S IN FAMILIAR GROUND



### WHAT THE JUDGES SAID

"Local matters. Brilliant insight into the American psyche at a time when traditional values are being craved. Localizing the insight at point of purchase engages regional pride and appreciation for a big brand and a big company, when big companies are not in favour."

**– Peg Hunter, Home Depot Canada**

"Now this is an idea that was just right for the times, was based on great insight and was bold enough to take on the challenges of local variation with a message that truly was relevant to each market. The creative was charming, highly watchable and I would enjoy seeing them again and again on TV and would not switch the dial. Congrats on a job well done!"

**– Andrew Barrett, LG Electronics**

"This is absolutely different from anything that is conventional to the category."

**– Ann Nurock, Grey Canada**

### THE CHALLENGE

At several billion dollars in sales, Lay's is an icon of American culture and a household staple. But as consumers turned to healthier options, Frito-Lay needed a way to restore confidence among the sales force and reignite retail partners' enthusiasm for the brand.

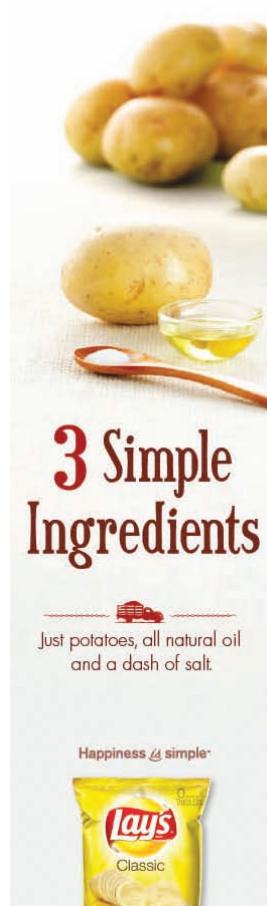
The Lay's team bypassed their retail marketing partner and asked Juniper Park to build a customer activation program that took the "close to home" movement farther than it had ever gone before, with a localized retail program.

The agency set out to re-engage sales forces and retailers at the ultimate moment of consumer truth – the point of purchase – but not in the typical chain-customized mode. Frito-Lay's North American AOR developed a retail campaign building on its consumer-facing marketing program "Happiness is Simple," which established that Lay's, made with just three ingredients, are, like all the best things in life, simple – and did so with regional customizations.

### THE INSIGHT

As a huge brand, it's easy to forget that Lay's potatoes are locally grown on farms across America: its potatoes are sourced from over 80 farms in 27 states, many of which have been growing potatoes for Lay's for generations, and the chips are locally manufactured in 21 states. Research confirmed that people have strong beliefs that if something comes from the land, it has inherently good qualities.

As the recession exploded, people were also looking to support American businesses, especially those close to home. Lay's local story could turn Frito-Lay from a faceless corporate image into a brand with simple, honest values that resided within American communities.





### THE BIG IDEA

Rather than customize the program by retailer, the local story allowed for in-store activation that was tailored to individual markets, to ignite the pride of local sales forces and retailers.

While the "Locally Grown" program theme was consistent, each message was as local as possible. In Tennessee, messaging talked about potatoes from Tennessee, and in California, about potatoes from California. In total, Juniper Park created 38 different versions and over 300 pieces of POS material for the sales force, ranging from freestanding displays to cart-talkers to shelf blades.

### THE IMPACT

This customer activation program saw the biggest up-take of display materials in Frito-Lay's history, with customized messaging deployed at every major grocery account across America.

Within eight weeks, Lay's earned over 76 million impressions from journalists and bloggers alike. And most importantly, dollar sales of Lay's are up significantly to date in 2009 [numbers were provided].

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**STUDIO 10**

# NISSAN AND CAPITAL C GO MEDIA FREE



## WHAT THE JUDGES SAID

"A bold strategy combined with a strong consumer insight took this into the area of consumer advocacy. A remarkable example of going beyond advertising."

**– Prasad Rao, Rao Barrett and Welsh**

"The insight marrying the uniqueness of the design with a psychographic target that prides itself on the same is only outshone by the creative and gutsy engagement. Bravo. That's a trusting client."

**– Peg Hunter, Home Depot Canada**

## THE CHALLENGE

Nissan faced the challenge of launching a truly unique vehicle, the Cube, to a demographic they had never connected with – urban Gen Y – in an extremely tough automotive market.

## THE INSIGHT

The launch needed to be as original as the product itself. The target was 18- to 35-year-old first-time vehicle owners – youthful, spirited, creative and very unique – and psychographically early adopters.

This community wasn't the kind to sit still – in fact, they were at the forefront of the social media revolution and jumped at any chance to showcase their creativity. Capital C knew they'd be willing to combine both for the chance to win a new car.

## THE B!G IDEA

Nissan would launch the new vehicle without any traditional media support. The automaker reserved 50 Cubes for the largest giveaway of cars in Canadian automotive history.

Capital C invited over 10,000 of Canada's most creative individuals to apply online for a chance to win one of the cars. Interested participants started following @thehypercube on Twitter, which quickly evolved into the hub of campaign activity as anticipation built.

Before auditions even started, participants set about getting themselves noticed through blogs, tweets and postings on the Cube Facebook page. Finally, 500 finalists were invited to work with an online "blank canvas" to post photos, images, illustrations, videos, music, writing and whatever else they came up with to earn the votes of their peers and win the judges over. Simultaneously, they were getting the word out about the Cube.

## THE IMPACT

The Cube became the first Canadian vehicle launched entirely through social media. Sales were above target for the first two months of the launch and are now on target to reach sales expectations for the year.

Approximately 7,000 people entered for 500 competitor spots. Those 500 recruited another 50,215 people to register, leading to 250,502



votes. The finalists' canvases were viewed almost 1.4 million times. The project garnered over 60 articles in national and local newspapers, TV, radio and blogs.

In the end, 50 people were awarded Cubes at simultaneous events in Montreal, Toronto and Vancouver. Those winners have become Cube ambassadors and the leaders of the Cube community.

# HELLMANN'S AND OGILVY GET REAL



## WHAT THE JUDGES SAID

"It was nice to see such an educational program that has had such a dramatic impact on business results."

— Andrew Barrett, LG Electronics

## THE CHALLENGE

Made of vinegar, real Canadian eggs and canola oil from the Prairies, Hellmann's Real mayonnaise is a "real" food. But three out of four North Americans think mayo is unhealthy. Urban moms want fresher, more authentic foods.

After a successful two-year urban community gardens program, Unilever wanted to take its "Real" platform to the next level, building on growth and shifting consumer perceptions, despite unprecedented commodity inflation and higher prices.

Ogilvy was challenged with getting Canadians to rethink eating real foods, establish Hellmann's as a champion of this cause – and put mayo back on the menu in the process.

## THE INSIGHT

While studying barriers to eating the most flavourful, real foods, Ogilvy learned some unsettling truths. With prime farmland being paved over and cheaper imports soaring, we're losing the ability to eat Canadian. Hellmann's could step up and be a voice heard by the masses.

## THE BIG IDEA

Ogilvy led Hellmann's to a disruptive solution: shine a light on the startling facts and galvanize the target around the local food movement. The emotional core of the effort was a three-minute documentary film, "Family Dinner," hosted on Eatrealatlocal.ca. Based on extensive research and factchecking, the film highlighted the shocking amount of imported food Canada relies on, and it didn't mention mayonnaise once.

The site directed users to locally grown foods, and provided tools and resources for consumers to choose Canadian, as well as blogs, Twitter feeds and Facebook Connect to encourage dialogue. Every action pledged by the audience translated into a donation towards supporting local food resources and community food gardening programs run by Evergreen.

Hellmann's enlisted a group of advocates dedicated to the local food mission and cascaded the progress of the program to a wide array of influencers, both traditional and digital.

Eatrealatlocal.ca was supported by a partnership with Canwest to sponsor editorial broadcast news pieces on the subject, as well as a partnership with Transcontinental for a wrap in *Canadian Living* and other magazines. *Canadian Living* editorial, a TV spot, online ads and integrated sponsorships all drove to the site. At retail, coupons for Canadian produce, fish and breads and free reusable bags were included on pack.

## THE IMPACT

After 10 days the video had over 50,000 hits through YouTube. After only two months, Hellmann's hit its pledge target with over 105,000 pledges and 156% of intended PR impressions; the video has had over 100,000 online unique views (exceeding the goal by 408%).

Hellmann's marketing director Jon Affleck was contacted by many groups voicing appreciation, including the Federation of Agriculture who invited him to speak at an event. Sales results weren't available at press time, but confidence is high: the U.S. Hellmann's client has asked Ogilvy to create a similar effort for their market.



BY CRAIG REDMOND

# DON'T THROW THE BABY OUT WITH THE FISH PAPER

## A CAUTIONARY TALE FOR AWARDS SEASON

### TWO SOLITUDES

It's your wee baby (well, it's your clients', but they're just the adopting parents). You're the one who carried it for nine months, sweating endlessly in the nether regions, growing turnbuckles for ankles and riding dissociative mood swings that would have given Sybil vertigo. It's your ad, your baby.

People around you wonder why you're so "precious" about your baby ad. You tersely remind them of the stillbirths that preceded it, the demise of those that barely learned to walk and the ads that bravely fulfilled their purpose only to be tossed aside.

"Today's ad wraps, tomorrow's fish 'n' chips," one salty old ad guy once said. In other words, today's ad, tomorrow's fish paper.

But this one will be different. You will nurture it, you will coddle it and you will protect it with your every breath. And your dedication and perseverance will pay off because despite all the odds, your baby actually survives the perilous scrutiny of a hundred critiquing eyeballs.

To celebrate, you show your ad to family and friends and bask in their praise. Buoyed by that acclaim, you parade it online like a pampered debutante where it receives even greater praise from other beaten and battered creative peers around the world.

"Smart baby, beautiful baby," you think to yourself.

It survived the gauntlet of approval. It received applause from industry folks. And it actually frickin' ran. There is only one thing left to do. Time to enter it into a beauty contest.

You primp and prep your baby. You ensure it looks its best. You pay the king's ransom to enter it in the show. And then you send it off into that black hole of judgment, waiting an excruciating eternity until the results finally arrive. Then, nothing. You

frantically search through the awards annual but your baby is nowhere to be found. You can't comprehend. You were absolutely certain that this was the one that would strut its way up to the podium and get baptized by the jury. But you were wrong. And now when you look at it, once proudly pinned to the wall for all visitors to your cubicle to admire, your baby conjures nothing but bitterness and resentment.

"Stupid baby, ugly baby," you think to yourself.

I love award shows. I covet their hardware. I envy their winners. I feel privileged to judge them. And I defend their honour when their validity is challenged. I feel tingly all over when my name, however seldom, is called.

What I hate about award shows is what they do to people – the bloated egos they inflate, the already fragile confidences they crush and the hopeless "I told you so" glares they provoke from the majority of contestants, drowning in resignation at the bar.

Urban legend tells the story of one such drunkenly despondent senior creative sap. So bitter was this poor soul that he was found crouched in a corner, scraping the winner's name off a stolen trophy with a salad fork from the buffet table. The only thing missing from the scene was his satin "runner-up" sash, cheap mascara running down his cheek and a dented tiara askew on his head.

But at the risk of sounding far too maudlin for this cynical business, what I hate worst of all about award shows is how they can tarnish the memory of a great ad in an instant if it doesn't win. How something

as subjective as a creative jury can dilute the certainty of real success shared by all involved – be it improved sales, better market share, heightened brand awareness or simply that wonderful sense of camaraderie developed with a client in the creation of something great.

We work very hard at what we do. Yet despite the energy, time and expense we invest, the average fruit fly might have a longer life expectancy than an ad.

So when it does prevail, treasure your baby. Cherish those accolades your ad receives from family, friends and colleagues. Celebrate its real, meaningful and lasting success in the marketplace and embrace all those who helped you accomplish what you set out to achieve.

But if you do decide to tart up your baby with some sequins and perfume and shove it into the harsh limelight of a beauty contest, don't just punt it to the curb if it doesn't win.

It's still your baby after all. Your smart, beautiful baby.

---

*Craig Redmond is VP, creative director at Vancouver-based Concerto Marketing Group, where his remit includes cherishing ad babies in between penning columns on brain spatter tweets and llama spit. credmond@concertomarketing.com*





BY SHARON MACLEOD

# WHY AWARDS AND COLLEGE FOOTBALL MATTER

Do marketing awards matter? We all like to get them. Just being nominated is pretty good. But do they matter?

Not everybody thinks they do. Some point to ads that will never win an award but are effective in the marketplace as proof that awards are meaningless. The point can also be made that some award-winning creative fails to sell a single unit. It's a fact that the work that receives high praise from the marketing community is sometimes ignored by people who buy our products.

But does that invalidate marketing awards?

First things first: the highest award marketing can win is increased market share. Winning in the market is the ultimate reflection of the quality of the work we do. Consumers vote on our marketing every day.

But the simple truth that there can be a disconnect between the consumer response and the industry appreciation of an ad does not nullify the value of awards.

The reality is that we all like awards. They are an immediate recognition of the value of our work from our peers.

Dove and Unilever have won many awards over the years. Marketer of the Year, Brand of the Year, Media Innovation and two Grand Prix awards at Cannes in recent

memory. It doesn't get any better than that.

The awards matter to us. We knew the "Campaign for Real Beauty" worked. The connection with our consumers is vital, real and measurable. But the external validation by our peers made us feel like giants. And awards are fun. Let's face it, rarely are champagne corks popped over the latest Nielsen data.

Universities sometimes bemoan the attention paid to collegiate sports, but let's face it; it's hard to rally around the library. Marketing awards, like college football, give us something to cheer for.

The awards put a swagger in our step and gave us the confidence to do more and take greater risks in our work. Success does breed success and industry awards are an important ingredient in building and maintaining a winning team. People like to work on brands for a company that has a proven record of doing the best work.

So, if you want to build morale without doing a dumb team-building exercise, and if you want a reason to celebrate with a big night out with your team, win awards. If you want to inspire your team to create innovative marketing, win awards. If you are wondering how you can get top talent to send their resumes to you, win awards.

And winning awards finally proved to my Aunt Mary that I hadn't wasted six years in university, and that I knew what I was doing and I wasn't the janitor at Unilever. So for me, for Aunt Mary and for Unilever, awards do matter.

Marketers make the art of reaching people a profession. Understanding people and connecting with them is not an easy or simple task. And making that connection in a profound and enduring way, truly mastering the art, is a worthy endeavour.

So if marketing awards move the yardsticks and have us all reaching for a better understanding of the wants, needs and aspirations of our customers, bring them on.

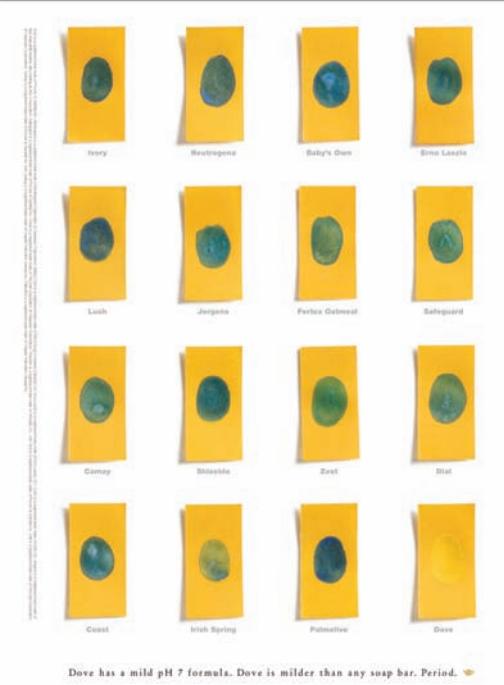
When I began my career I regularly reviewed reels of award-winning ads from Volkswagen, Apple (before the "i" anything) and Dove's "Litmus" campaign – all the best as determined by industry experts. Those reels had a lot to do with training my eye and honing my instinct for what was great. The best work of my predecessors is the foundation I built my career on.

At Dove we try to combine ground-breaking inspirational creative that earns the attention of the industry with the less-famous marketing that informs, instead of inspires, our consumers. In isolation either of these approaches can be effective but combined they have the power to catapult a business.

So the answer is yes, awards and award-winning campaigns matter. But they only matter if they inspire the best efforts of marketers. Like a rising tide that lifts all boats, truly creative work helps to inform and improve the quality of all marketing.

Congratulations to this year's award winners and to all of those whose work merited consideration. Your efforts help all of us and make us proud of the profession we have chosen.

*Sharon MacLeod is the marketing director for Dove and skin care at Unilever Canada. In addition to appreciating the impact of awards (and impressing Aunt Mary), she's passionate about consumers and motivating her teams – with her greatest pride being Dove's "Campaign for Real Beauty."*



Marketers can gain insight from award-winning campaigns of the past, like Dove's "Litmus Test," which began in 1991.

REAL CHANGE

## Media in Canada, strategy and



PHOTOS BY DWAYNE HILL



**from TwitterBerry**  
Listening to Steve Ralph from Adidas talk about Adidas TV - their new social media tool. Great stuff at #atomic09

Oct 07/ 01:56 pm

**from TwitterBerry**  
Yesterday's #atomic09 has me inspired. So much happening in the world I need to be a part of.

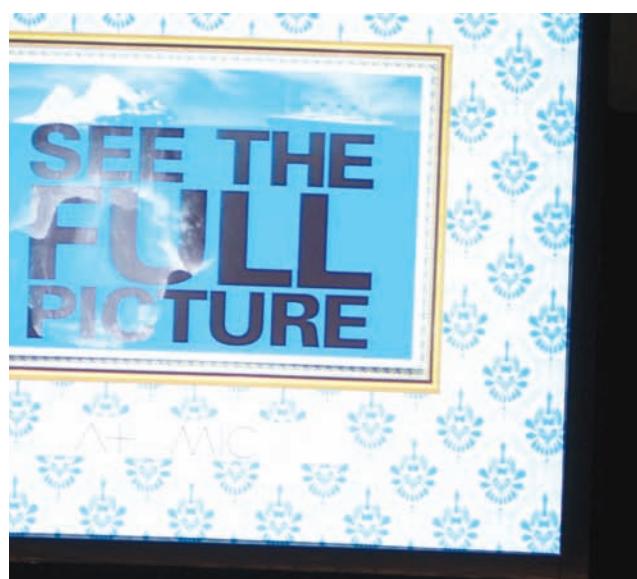
Oct 08/ 08:31 am

**from HootSuite #atomic09**  
i really enjoyed the conference...a great range of speakers who were able to keep my attention...that's a challenge

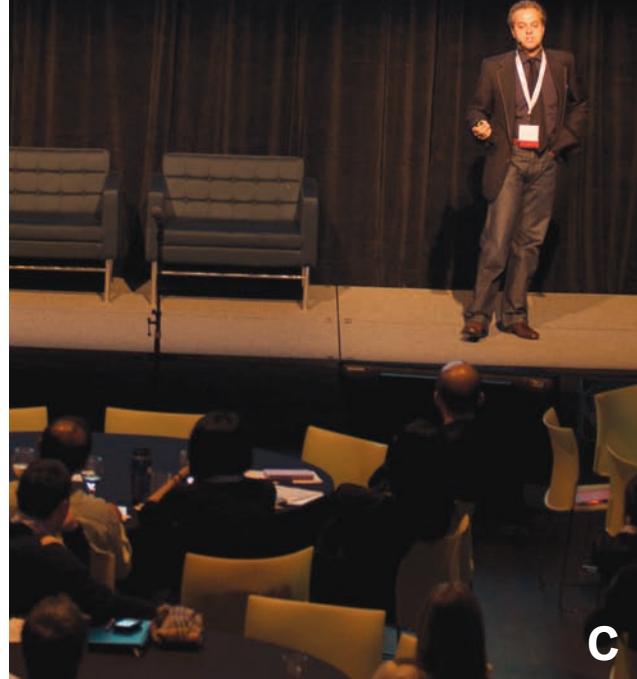
Oct 08/ 09:25 am



# stimulant presented AToMiC on October 7 at the Design Exchange



ATOMIC



**A.** Cynthia Fleming, Carat Canada; Derrick de Kerckhove, The McLuhan Program in Culture & Technology **B.** Susan Bonds, 42 Entertainment **C.** Paul Woolmington, Naked Communications **D.** Next Media Star Award winner Trevor Bozyk, J3; Mary Maddever, *strategy* magazine; Barbara Smith, the *Globe and Mail* **E.** Steve Ralph, Adidas Canada **F.** Katie Kennedy, Moosehead; Monique Niklaus and Carly Simonse, SDI Marketing; Steven Germain, Moosehead; Luke Kinmond, SDI Marketing **G.** Mike Fenton and Richard Pierce, NABS; Hashem Bajwa, Droga5; Tim Harris, Denou **H.** Jamie Frawley, Micro Target Media; Michael Jenkins, St. Joseph Content; Ryan Kruger, Breakaway Tours; Stephanie Greenberg, *strategy* magazine; Christina Lord, 4stroke **I.** Faris Yakob, McCann Erickson; Jason Oke

# Strategy's first-ever other '...of the Year' list

RFP of the Year:

## World Pride 2014 in Toronto



Most Hair-Raising Stunt of the Year:

## Parissa's wax strip backvertising

Beachgoers basking in the sun on Vancouver's sexy Kits Beach were privy to a very unsexy sight one hot day this past summer. Care of Rethink, a gentleman sporting a thick mane of back hair traipsed up and down the beach handing out waxing strips, his black back locks spelling out the words "Parissa Wax Strips." It's not clear what's more hair-raising: the gent's excess back hair or the speedo he was sporting.

Brand Extension of the Year:

## Cirque de Soleil CEO Guy Laliberté's space voyage



Best Retail Invasion:

## Tim Hortons' infiltration of Fort Knox

In this Agency of the Year issue, you've seen a lot of bests and "...of the years," but we felt that there were still some areas that were lacking in much-deserved kudos. Here's a compilation of more greatness that we think you should know about

Best Side Project of the Year:

## Stéfan Danis' Gobi March for NABS

Stéfan Danis, CEO of Mandrake and NEXCareer, was naturally more than a little bummed by the job carnage the recession wrought on the industry this year, given that his remit is placing people, not dealing with widespread displaced persons. So, to focus his energy in a positive direction, he manned up for the six-day 250 km Gobi March with a goal of fundraising \$25,000 for NABS.

To reflect the desperate times job seekers have to endure, Danis chose the second-toughest endurance competition in the world (so designated by *Time* magazine) as his first extreme adventure, never having run a marathon before. After gruelling training with a weighted backpack, and despite physical setbacks like shin splints, a torn meniscus and acute tendonitis on his achilles, Danis finished the race as the top Canadian (among 14 entrants) and top-ranked athlete in the 40-to-49 set (among 35 entrants). Incredibly, the extreme marathon newbie survived track saboteurs, equipment malfunctions, eight lost toenails, countless blisters and ridiculous heat to lug himself and his 25-pound backpack into 14th place out of 130. He also picked up \$41,000 for NABS when they needed it most. "Running alone is tough," says Danis, "but running for others shows you what is possible within all of us."

"My favorite meal was daily Naproxen anti-inflammatories sprinkled with an Advil per hour to numb the pain," he said, describing the culinary/pharma regimen that helped him through it (fortunately, no IOC-style testing ensued). Post-Gobi, he's upped his fundraising target to \$50,000 and is incentivizing contributions with a gift-with-donation scheme – \$100 career counselling vouchers at NEXCareer for NABS donors.

Next up? Crossing the mile-high (think of running while breathing through a straw), 250 km Atacama Desert in Chile in March, also to benefit NABS. "I intend to run until the economy turns, hopefully soon, as none of my clothes fit me anymore. I just started training and realize that ignorance was a key advantage. Now that I know what lies ahead, it is actually tougher. I now understand why I got the look from my wife a few hours after she delivered our first-born when I asked her when we could get going on our second."



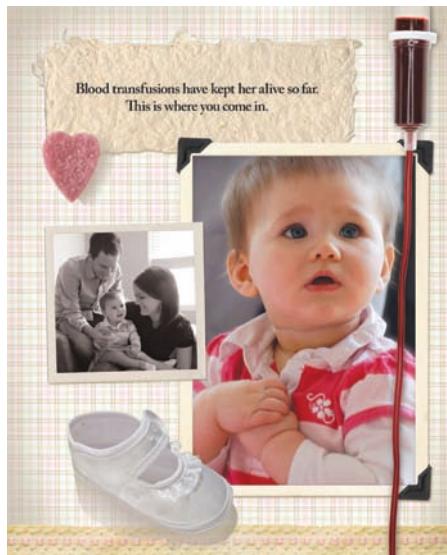


## Best Industry-Wide Goodwill Initiative: **Lily's blood drive**

Back in October 2008, Troy Palmer, ACD at Toronto-based Bensimon Byrne, developed a very important internal campaign for his agency. It was in honour of his daughter Lily, who was just over a year old at the time, and who has a condition called Spherocytosis, which left her reliant on regular blood transfusions. Inspiring posters featuring Lily developed by Palmer and his creative partner Mike Lee, prompted the Bensimon Byrne Blood Drive in Honour of Lily, which accounted for one of the largest donation days in the history of Canadian Blood Services' (CBS) King Street clinic.

The effort had such an impact that it sparked an industry challenge for CBS during the week of Family Day in February. Spearheaded by Palmer and Roop Sidhu, community development coordinator at CBS, the initiative saw participation from various companies including Taxi, Taxi 2, Grip Limited, BBDO and Vapor Music. Bensimon Byrne won the challenge with the largest donor turnout. One hundred units of blood were collected, which translated into 300 saved lives.

"It's incredible that what started simply as an internal ad campaign has made such an impact in our industry and increased awareness," says



Palmer. "My daughter relied on regular blood transfusions to stay healthy and it was incredibly moving to not only see my agency come together but to see the generosity of other agencies, production companies and advertising students. It just demonstrates the power of what we do every day...and of one special little girl."

In the time since the blood drive, Lily has had her spleen removed and she'll no longer have to undergo blood transfusions to stay alive.



Pop-up Retail of the Year:  
**BC Dairy Foundation's "Weak Shop"**  
(with a shout-out to Emporio Peroni's haute beer window last year)

## Best View from Your Desk: **St. John's-based Target**

The agency's offices are located in a converted 19th-century warehouse on Water St. in St. John's with a waterfront view looking out over Harbourside Park. The staff is treated to glimpses of passing ships and even the occasional iceberg – not such a common occurrence outside most agency windows. They even get serenaded in the summertime by small concerts and performances that take place in the park. Hey Target, up for tradesies?

## Most Regretted Appearance by a CD in a Long-Running TV Spot: **Ron Tite's Pickle Barrel cameo**

Tite guest-starred in a Pickle Barrel commercial as one half of a couple discussing their fellow diners. The commercial, which Tite participated in as a favour to friends at MuchMusic (who wrote and shot the production), has been on the air for four years. Tite's advice to aspiring commercial actors? "Never accept a buyout. With no more fees to incur, the spot can run forever. And it seems like it has."



Tite, who has obviously had enough of his 2,102,400 minutes of fame, even offered to come up with a new campaign for Pickle Barrel in order to replace the spot. The one bonus, he says, is "because it was shot four years ago I'm younger, thinner and have no grey hair."

## Most Underrated TV Campaign: **Rethink's A&W spots**



# You know us like the back of your mouse hand.

## But did you know?

We've been around since the early days of the Internet. And since then, we've faced every issue you can think of. Concerned about making sure your ad looks great? After getting things to look great on a 14.4 Kbps connection it's a piece of cake to us these days.



Internet connection speeds,  
then and now.

## So far, so great.

14 years later, we're one of Canada's favourite portals, reaching over 80% of Canadians online. And we'd like to think we're one of your favourite places to advertise. Our experience means we can deliver real results—with engaging contests, integrated campaigns, exclusive channels and constant upgrades.



## Web 2.0.5.4 (and a half).

We've added four new channels to our already impressive lineup. *Best Health* delivers content from the popular Best Health magazine, and delivers the coveted 25-45 year old female audience. The new *Auto* channel attracts tire kickers and car buyers. *In Movies* reviews the latest product coming out of Hollywood. And *Your Money* is your one-stop site for all things personal finance.



Guess which channel isn't real.

## FAQs

Who says FAQ anymore?

Answer: Nobody

Is a tomato really a fruit?

Answer: Yes. Though really, you could just Wikipedia this.

Do you guys offer customized solutions?

Answer: Yes. And hey, thanks for asking such great questions!

## Remember the phone?

Give us a call at 1-877-842-7821, or visit [sympatico.ca/advertise](http://sympatico.ca/advertise) to see how we can put our experience to work for you.

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